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GERMAN HEADQUARTERS OF
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BERLIN, W., LINKSTRASSE 17,
March 6, 1901.



It is almost as frequent as it is a regrettable circumstance that people who are endowed by nature with a good voice don't know how to sing. The voice, however, is so delicate and so easily influenced a musical instrument that it resents all liberties which the owner takes with it. If a man with a lyric tenor voice is forcing his organ by singing heroic tenor parts he is bound to lose his voice, as was the case with Max Alvary, who naturally had a fine voice, and who also knew how to sing, but who, in his ambition to shine in parts like Tristan and Siegfried, outraged his vocal organ and ended as a wreck. It will be the same with our Royal Opera House tenor Ernst Kraus. He has a heroic tenor voice, and a glorious one at that, given him by nature, but he is also a Naturbursche, a fellow who has not learned how to use his voice, and who, besides, does not take the least care of his precious and precarious gift. I heard him shout recently at the top of his lungs at a collegial gathering of his friends in a beer restaurant, and only a few nights later, at the Wagner Verein's concert, he was so hoarse that he could sing only the beginning of his Sigfried music, while the rest was, if not silence, at least only whispering.

I arrive at writing down these by no means new observations through the case of Heinrich Scheden, a tenor with a baritone timbre in the upper register, who gave the first concert I attended during the past week. He has been on the operatic stage for two years, where he is said to have achieved quite some success, but was forced to abandon this career because of rheumatism. Now he has turned concert singer, and by the proofs he gave of his qualifications at the Bechstein Hall he showed ample vocal means and even something of a rare brilliancy in the higher notes, which tenors with a dark timbre do not often possess. But as was shown in two oratorio arias, one from Händel's "Samson" and the other from Haydn's "Creation," the man does not know how to sing. He has good material, but no fluency, and the effort it costs him to produce his voice, the clumsiness of his pronunciation, especially in giving, or rather not enunciating the final consonants of the words, and the flat sound of his e's and i's make me fear for his vocal future, and these fears were not allayed even through the by far better delivery of some of the tetragene Lieder in Beethoven's song cycle, "To the Distant Beloved."

It was an unalloyed pleasure, however, to watch the musical intelligence and discretion with which Henriot Levy, a young New York pianist, furnished a subservient and at the same time sustaining accompaniment to the vocal soli.

The Frankfurt Trio, consisting of the eminent pianist, Prof. James Kwast; the talented young violinist, Adolf Rebner, about whom I wrote at length in last week's budget, and the cellist Johannes Hegar, who is a worthy partner in the firm, gave at their first soirée here a fine reading of Brahms' C major Piano Trio, op. 87, a rarely heard work, which effects the listener more through its charming refinement of workmanship than through depth of invention. What attracted me specially to this initial evening was that the program further contained Hans Pfitzner's Trio in F, op. 8, which I had heard some seasons ago at the Singakademie, and which had then struck me as one of the most abnormal, not to say un— or rather anti—musical compositions I ever encountered. The composer is Professor Kwast's son-in-law, and you may be-

lieve that everything in the way of preparation for an excellent ensemble and an interpretation suiting the intentions of the author was done. Nevertheless the effect of the work was this time also at moments a really depressing one. It is sick music written by a sick man, and it is incomprehensible to me how so many people are willing to foist this sort of musical abortion upon the public. The latter being unsuspecting, and believing that the composer is a misunderstood genius, simply because they are told that such is the case, applaud willingly what they don't understand, and hence a man like Pfitzner arrives at the conclusion that he is really a second Richard Wagner, and that only the critics in their proverbial blindness cannot see the successor, just as so many of them had failed to recognize the original when he made his first appearance. One of the best critics of Berlin says likewise that the resurrection of the lengthy work failed to make a different impression than did the first hearing, and he excuses Pfitzner on the plea that at the time when he wrote his opera "Poor Henry" and this trio the composer was in his "storm and stress" period. His music is still tart and harsh. In the thematic working out his contrapuntal voice leading goes through thick and thin, while real great art consists just in clear and transparent facture. Thus Pfitzner's music becomes frequently unenjoyable. And yet there is talent in all this, but it is wasted in useless theoretico-musical speculations, and breaks forth only in episodes such as, for instance, in the slow movement, or in the E flat final section of the scherzo, which seems as if the composer might be destined to achieve higher things. But when will this fermenting music ever find clarification?

Otto Hegner, whom you may remember as the erstwhile infant phenomenon in patent leather pumps and lace collar, takes his art very seriously nowadays, as was evidenced by his latest concert at the Singakademie, where he bade his audience and critics to a severe musical feast, consisting of the two Brahms Sonatas, op. 120, for clarinet and piano, and the same composer's Variations for Piano on a theme by Händel. Be it said at once that young Hegner, for he may still be so called, although he is a married man, proved himself fully the master of his program, mentally, musically and pianistically. His studying of Brahms has evidently been reverential and thorough. There was nowhere in his performances an apparent desire to please or an effort at display. At times the smouldering temperament of the youthful pianist flared up brightly, but he always quickly managed to strike the happy medium between pedantry and pounding. Even in the Variations, where he had the instrument all to himself and many opportunities for showing off his quite exceptionally brilliant technic, Hegner preserved the same studious dignity, the same depth and earnestness that had characterized his ensemble performances. All in all, he succeeded amazingly well with the most difficult kind of a program. Both he and his partner, Royal Chamber Virtuoso Oscar Schubert, one of the world's best clarinetists, were rewarded with well-deserved, enthusiastic applause.

The programs arranged by Prof. Felix Schmidt for the public concerts of the Berlin Male Teachers' Chorus, of which famous vocal organization he is the conductor, are always so well arranged that they might serve as models for some of the great number of American male chorus quartets. Even when presenting old music he manages to find selections which are not hackneyed, like so many Liedertafel quartets, and he invariably brings quite a number of absolute and mostly interesting novelties. Thus the large audience which had gathered at the Philharmonie for last Thursday's concert heard in a dynamically well shaded, rhythmically precise, and in point of general ensemble and tone volume of voices well balanced, reproduction for the first time two German folk-

songs from the fifteenth century in the setting by Gustav Schreck and Johann Leo Hasler's (1564-1612) "Gagliardo" in the modern arrangement of B. Widman. Two renowned Swiss male chorus composers, Lothar Kempter and Friedrich Hegar, both of Zürich, were represented upon the program, the former with his descriptive "Muresstimmen" ("Voices of the Sea"), and the latter with the difficult but well-known "Todtenvolk," which the Teachers' Chorus sang for the first time at this concert and with flawlessly pure intonation. Furthermore, with "Kaiser Karl in der Johannisnacht," with which they again took the audience by storm. Richard Strauss is not a felicitous a capella four part writer, for he is apt to treat the human voices like instruments, and besides his voice leading and enharmonic changes are frequently so difficult that they must prove disturbing to an amateur chorus. The Teachers' Society did well with the first quartet, entitled "Liebe," from op. 42, but the "Alteutsches Schlachtlied" (Old German War Song), from the same opus, proved too much even for them, and the result was disastrous in the way of intonation. I doubt whether any other, even the best trained, male chorus of professionals could ever manage to sing this quartet in true pitch from beginning to the end.

Richard Strauss' wife, Mrs. Strauss-de Ahna, brought the desired variety of vocal timbre into the program with the singing of two groups of her husband's Lieder, of which she is one of the most intelligent as well as most delightful interpreters, albeit her voice begins to show the distress signals of wear and tear. "Friendly Vision," the best song from Strauss' latest opus, 48, pleased the audience most, which showed good judgment on their part.

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The trip to the United States, which is apt to work wonders with some people, seems to have had an influence the very reverse of good upon so talented a pianist as Mark Hambourg, who gave the first of two recitals he intends to bestow upon Berlin at the Beethoven Hall last week.

I don't want to detract from the technical tours de force with which he surprised some of his listeners in the latter part of his program, such as a perfectly marvelous run up in octaves on the chord of the diminished seventh all the way from one end to the other of the piano and the octaves not produced by wrist action, like most pianists do, Rosenthal, for instance, who shakes them out of his wrists like so many snowflakes, but produced with the full arm by something like sheer will power or nervous energy. Nor do I care to gainsay Hambourg's pronounced pianistic talents in other directions, but last Thursday night his playing, from a musical viewpoint, especially in such classics and popular works as Schubert's "Wonder" Fantasia and Beethoven's op. 26 A flat Sonata, was short of ludicrous. It really sounded worse than the ordinary pupils' playing of these compositions, the readings of which, especially of the Beethoven Sonata, are to a certain extent established ones.

Wilhelm Klatte, in his review, dismisses the recital in the following short sentences: "I heard from Mark Hambourg Schubert and Beethoven. It was such an absurd keyboard thrashing that I gladly renounced upon hearing anything further."

Dr. Leopold Schmidt, in the *Tageblatt*, also states that "the preference given to the virtuoso element—even in Schubert and Beethoven!—the astonishingly hard and stinging tone in an artist who knows how to produce a singing, noble tone, many negligences, such as the breaking of octaves and others, must have startled his friends," and then the good doctor goes on and gives a dig at the Americans in excuse of Hambourg's playing by saying: "One gained almost the impression as if Mr. Hambourg had in the meantime descended to the level of an aesthetically little sensitive public." O no, my dear doctor; you are mistaken. The Americans, as I know them, are not an "aesthetically little sensitive public," not as a rule at least, and I am sure that if Mark Hambourg had played at New York, Boston, Chicago, Cincinnati or anywhere else, except perhaps in Oshkosh or Kalamazoo, he would have been hissed off the stage, while in Berlin he was received, as Dr. Schmidt also testifies to, "with comparative coolness."

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A concert which a young vocalist, Miss Paula Meyer, gave at the Bechstein Saal was interesting to me more through the co-operation of an Italian pianist named Gennaro Fabozzi than because of the said singer's efforts, for such they seemed, and her appearance in public were somewhat premature. The young Italian musician, however, is a highly talented artist, who, through his performance of the Beethoven C sharp minor Sonata, as well as some smaller compositions of his own, attracted my attention, not only pianistically, but also by means of his thorough musicianship.

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Miss Stella Newmark, a young New York girl, of whom I had heard too much in advance not to be curious

about her abilities as a pianist, drew me to the Singakademie on the same night. She gave a well attended piano recital and was applauded somewhat more profusely and effusively, probably by her many friends and fellow students, than her playing on the whole would seem to warrant. In New York, where, as I understand, Miss Newmark has repeatedly appeared in public with success as a Wunderkind, she was a pupil of that good and modest piano pedagogue, Professor Semnacher, who brought her to Berlin and advised her here to study with Prof. Dr. Jedliczka. The advice was good as far as it went, but it should have counseled the young lady further not to play in public before she had finished her studies. This desirable state has not been reached by the pianistically talented debutante, and her playing from the interpretative side was still so unripe, so sober and so insipid that one of my esteemed confrères thought that even those places which sounded beautiful were of an uninteresting, cold beauty, adding as a consolation for the girl's future that perhaps "time and almighty fate" may improve this condition. The printers' devil, however, had his inning in this prophecy, and changed the almighty into an almighty fate, as uncivil and maladroit a mistake as I have seen for a long while.

Quite as bad as my colleague represents the case I did not find it; for in Miss Newmark's reading of the Beethoven "Eroica" variations, and also more especially some of the poetic intermezzi of Schumann, there were tokens of an artistic individuality which only needs further development, and this "time" will unquestionably produce, even without the "almighty fate." Moreover, Miss Newmark has a remarkably good touch, and hence produces from the instrument a very pleasing, sympathetic tone quality, which never, even in fortissimo dynamics, becomes rough or disagreeable. Technically, Miss Newmark, however, has much to learn before she should ever venture out in public again, and I wonder how so experienced a teacher, whose pedagogic specialty is brilliant, modern piano technic, could have consented to a concert appearance of a pupil whose fingers still need so much improving as do those of Miss Newmark.

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Mrs., now no longer Miss, Clotilde Kleeberg vouchsafed us only a single piano recital this season, and of course had a full sized and, as usual with her stanch friends and admirers, an equally enthusiastic audience at Beethoven Hall. I could hear only a small portion of her well arranged program, but enough to convince me that just in Bach (first part of the D minor Concerto in Kulak's arrangement) and Beethoven, the little G major Sonata, No. 2, from op. 14, the lady seems to have broadened in conception after marriage, without having lost any of the charm and gracefulness which were always the distinguished features of her piano playing. She is now not only feminine, in the best sense of the word, but also womanly, and this means a growth in the right direction. The program further contained, after Schumann's "Pa-

pillons" and Chopin's B minor Sonata, an interesting group of smaller pieces, some of which, not known to me, I should very much have liked to have heard. Among them was Saint-Saëns' "Les Cloches de las Palmas" (dedicated to Madame Kleeberg), Fauré's Third Impromptu in A flat, a Berceuse by the talented young Polish pianist and composer, Miss Landowska, and Godard's artistic "Etude des Ailes" (Wings), likewise dedicated to the concert giver.

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Instead I saw the first performance of a new choral work with soli and orchestral accompaniment, "Fingal," by the Hamburg composer Arnold Krug, who was present at the première. Whoever had expected, I among the number, as strong a composition as this same author's "Otello Symphonic Prologue," found himself unquestionably disappointed. Nothing new and little that is either musically important or characteristic is contained in this score, which is no more nor less than decent Leidertafel music, with well scored, euphonious, but also by no means individually orchestrated accompaniments. The poem by Theodor Souchay, dealing with Fingal's wooing of Agandecca, the daughter of King Starvo, and the latter's treason, is not superior to the music, and hence I can hardly recommend Krug's op. 43 to the numerous male chorus societies in the United States, which are constantly on the lookout for novelties of importance.

This, however, is not the fault of the young conductor Alexander Weinbaum, whose male chorus brought out the novelty at the Singakademie. He seems equally as energetic as ambitious, and decidedly a chorus leader who understands his business, for the sixty or seventy men under his direction sang in every way far above the average of amateur vocal organizations of the sort. In point of exactness of ensemble, especially in rhythmic precision, they were drilled to almost military Schneidigkeit, and in phrasing and dynamic shading their singing showed the influence of careful schooling by a thoroughly musical mind. These qualities were also evinced, and perhaps to an even more appreciable degree, in two smaller vocal quartets, Brambach's moody and soulful "Nacht am Meere" and Schumann's "Zigunerleben," in the arrangement by Herbeck-Reinecke, which latter delightfully sung quartet was vociferously redemanded.

Miss Vera Goldberg sang the soprano solo part in "Fingal" acceptably, and our American baritone, Arthur van Eweyk, the title part with his wonted musical intelligence and beautiful, sonorous, well trained voice.

A further soloistic attraction at this concert was the performance of Bach's "Ciaccona" by the young Russian violinist Issay Barmas, one of Joachim's most talented pupils, who received attention in a former budget of mine, and who was much applauded and encoored on this occasion.

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The friends and admirers of Eugen d'Albert's lyric muse, and there are many of them, had an opportunity of getting their hearts' fill on Sunday evening, when the com-

poser-pianist accompanied his wife, Hermine d'Albert-Fink, in a song recital at Bechstein Hall, the program of which was made up exclusively of his own lieder. There were four groups of six songs each, which, altogether with the encores and da capos, made the number run up to about thirty. Among the songs most stormily redemanded were the "Heimliche Aufforderung," a glowing setting of Mackay's suggestive poem, and "Er ist's," from the same op. 19, as well as "Elfe," from op. 3, and a number of others. It is wonderful what an amount of invention and what a depth of feeling, especially in his latest lieder, op. 21 and 22, contain, and how D'Albert seizes the spirit of the poems and finds adequate musical means for characterizing their meaning. Sometimes this is accomplished even at the expense of euphony and beauty, for such harmonic atrocities as abound, for instance, in "Die Huette" (No. 2, from op. 22), are hard to bear, and can be forgiven only because they portray or serve to illustrate the meaning of the text.

Mrs. D'Albert-Fink was in excellent voice, and as an interpreter of her husband's songs she stands unrivaled among composers' wives. She is said to be also the mainspring of D'Albert's inspiration for lieder writing as it now unceasingly flows on in his op. 17, 18, 19, 21 and 22. At any rate, both artists seemed happy with each other and in the best of vein and humor at this recital, which, curiously enough, was not so well attended as it should have been.

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Eugen d'Albert was also the soloist of the tenth and last of the Philharmonic subscription concerts under Arthur Nikisch's direction. His selections were his own first Concerto in B minor and the Weber "Concertstück," which latter work he performed in a chivalrous, truly romantic way of interpretation, which suited admirably the not always so well brought out inner spirit of this much abused composition. D'Albert's first piano concerto, wild and foaming as it seems in many places, a true product of youthful creative energy, always interested me more than his more effective and smoother second composition of this genre. It was written nearly two decades ago, and yet showed a mastery of the technics of the art of composition which seems marvelous in one so young. But D'Albert had studied everything there was to study before he ventured upon composition himself, and this knowledge, together with a liberal natural, but always well defined, feeling for form made him produce a thoroughly original, and yet, with all freedom, a masterly wrought, form-finished concerto. In his cadenza of the final movement he works his Durchfuehrung of the second theme into a tremendous three-part fugue, which, though a wonderful piece of contrapuntal contrivance, is ugly, and at moments as cacophonous as the unfortunate fugue from the "Hammerclavier" Sonata. But the coda of the concerto, which is no less clever in thematic workmanship, sounds bright and is irresistibly effective. It takes, of course, a virtuoso of the very highest technical accomplishments to perform this work,

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and after what I heard from D'Albert recently at the piano I feared that he would be unable to do justice to his own work. It proved unnecessary anxiety, for D'Albert—whether he had practiced the piano in the meantime I don't know—never played more brilliantly than he did on this occasion, and the enthusiasm he evoked, and which was in all probability meant more for the pianist than for the composer D'Albert, was richly deserved. I must not forget to mention that Nikisch's accompaniment to this difficult work was as finely polished and precise as the composer could have wished for. The latter's grateful handshake and broad grin of satisfaction were evidently sincere.

The orchestral numbers of the program were Cherubini's "Anacreon" and Beethoven's third "Leonore" overtures in the first part, and as second half of the program Tchaikowsky's Fifth Symphony, in E minor, about all of which, as well as Nikisch's superior reading and the Philharmonic Orchestra's excellent performance of them, nothing more can be said.

August Klughardt, the composer and court conductor at Dessau, has completed an oratorio upon the subject of "Judith," the text for which was furnished him by Prof. L. Gerlach.

Edouard Strauss immediately upon his return from the United States sent in a request for relief from his function as Imperial Austrian Court Ball Music Director, which official position he has held for thirty years. He now returns to private life to enjoy a well earned otium cum dignitate.

Siegfried Wagner, tired of the repeated long delays in the promised first production of his second opera, "Herzog Wildfang," begged of the Royal Court Opera Intendancy at Munich, which city was to have had the premiere, to be released from the contract. The request was denied by Intendant von Possart. Nevertheless the first performance will not take place at Munich, but at Leipzig, and as early as March 20.

An opera entitled "Das Glueck" ("Happiness"), by Baron Rudolf von Prochazka, was brought out for the

first time at the Court Opera at Altenburg on the 24th ult., and met with much success.

Anton Urspruch's setting of Klopstock's "Ode to Spring," for chorus, tenor solo and orchestra, was yesterday produced for the first time, and with a rousing success, at Frankfurt-on-Main.

Dr. Schiller, the husband of Yvette Guilbert, and a gentleman well-known in New York, has leased Madame Réjane's vaudeville theatre on the Boulevard des Capucines, in Paris, and organized an orchestra, with which he intends to give concerts every Tuesday afternoon, which are to be conducted exclusively by German chefs d'orchestra. The first one, on Thursday, March 28, will be directed by General Musikdirektor Fritz Steinbach, of Meiningen. Dr. Carl Muck, of the Berlin Royal Opera, is to conduct the second and third concerts; Fiedler, from Hamburg, the fourth, and Erdmannsdorfer, from Munich, the fifth matinee.

Hanchett Piano Recitals.

DR. HENRY G. HANCHETT, who recently returned from a successful Southern tour, opened his series of spring recitals in the assembly hall of Adelphi College, Brooklyn, last Monday afternoon, April 1. Miss M. A. Hachtmann was the assisting pianist. These recitals will be given under the joint auspices of the Brooklyn Institute of Arts and Sciences and Adelphi College. The other dates of the recitals are April 15, April 22 and April 29. The programs for the series of four are as follows:

APRIL 1—SUBJECT: BACH AND BEETHOVEN.
Organ Fantasia and Fugue in G minor.....Bach
(Transcribed by Liszt.)

Fantasia in C minor.....Bach
Miss Hachtmann.
Andante Favori in F major.....Beethoven
Sonata in C major, op. 53.....Beethoven

APRIL 15—SUBJECT: MOZART AND RUBINSTEIN.
Fantasia and Sonata in C minor.....Mozart
(With accompaniment for a second piano by Edvard Grieg.)
Fantasia: Adagio, Allegro, Andantino, Piu Allegro, Tempo Primo.

Sonata: Allegro molto, Adagio, Molto Allegro.
Mr. Dodd and Dr. Hanchett.
Concerto in E, op. 25.....Rubinstein
(The orchestral accompaniment arranged for a second piano.)
Mrs. Dodge and Dr. Hanchett.

APRIL 22—SUBJECT: SCHUBERT AND SCHUMANN.
Fantasia in C major, op. 15 (called The Wanderer Fantasia).....Schubert
(Edited by Franz Liszt.)
Menuetto in B minor, from Fantasia, op. 78.....Schubert
Romanza in F sharp major, op. 28, No. 2.....Schumann
Symphonic Studies, op. 13.....Schumann

APRIL 29—SUBJECT: CHOPIN AND LISZT.
Fantasia in F minor, op. 49.....Chopin
Scherzo in E flat minor, from Sonata, op. 35.....Chopin
Slumber Song in G flat.....Weber-Liszt
Sonata in B minor.....Liszt

While away on his Western and Southern trip Dr. Hanchett gave thirteen recitals in fifteen consecutive days, beginning at Chicago on March 7. Dr. Hanchett played before the Beethoven Club, at Memphis, Tenn., and at Jackson, Tenn.; before the Orpheus Club, Columbus, Ga.; at Ouachita College, Arkadelphia, Ark.; at the Girls' School, Montevallo, Ala.; at the Asheville (N. C.) Conservatory of Music, at the Monticello Seminary, Godfrey, Ill., and before other musical bodies and schools. In Chicago Dr. Hanchett played at the Sherwood School.

Severn Trio Concert.

THE members of the Severn Trio gave their third concert of this their third season at the Hotel Majestic, last Tuesday (March 26) evening. Francis Walker, the baritone singer and teacher, assisted in presenting the following program:

Trio in D minor (first movement).....Arensky
The Severn Trio.
Aria from Othello, Act II., Iago's Credo.....Verdi
Francis Walker.
Suite Orientale, for violin and piano.....Severn
Andante con moto (Morning).
Allegretto (Barcarolle and Fête).
Andante espressivo (Romance).
Allegro (The Dervish).
(First time.)
Mr. and Mrs. Edmund Severn.

Songs—
Song to Aithne.....Severn
The Old Plaid Shawl.....Haynes
Francis Walker.
Slavonic Dances (Nos. 16 and 1).....Dvorák
The Severn Trio.

The novelty on the program was the Oriental Suite by Mr. Severn, and it was played by the composer and his accomplished wife in a way to enhance its weird and effective Eastern coloring. The third movement, the Romance, played by itself, will make a beautiful violin solo. The last movement is typical of the fanaticism of the praying yellow men of the desert.

A delightful literary flavor was imparted to the performance by readings from the Turkish poets of the fifteenth and sixteenth centuries, upon which Mr. Severn based his themes. The reader was Mr. Walker, the singer of the evening, and his resonant, cultured and sympathetic voice was listened to with pleasure. Before singing the "Credo" from Verdi's "Othello," Mr. Walker made some helpful analytical remarks, reading in English the text, and explaining the difference between the Italian and Shakesperian versions of Iago's wickedness. Mr. Walker sang the operatic excerpt with intelligence and authority, and his interpretation of the songs was equally convincing. As an encore he added a rollicking old English song. Walker's enunciation and diction were worth several vocal lessons to all vocal students present.

The large and fashionable audience that assembled in the ballroom for the concert received the artists with marked cordiality.

Joseph S. Baernstein.

JOSEPH S. BAERNSTEIN, the basso, has not yet learned the art of appearing in two concerts upon the same evening in widely separated cities. As a consequence he has been obliged to decline several important engagements, among them the Albany, N. Y., festival. This busy singer has nearly completed bookings for his spring engagements, and from now until his departure for Bayreuth on June 1 he has enough appearances to satisfy even a singer of his energetic disposition. Following is a list of Baernstein's bookings:

March 28, Providence, R. I.; March 29, Fall River, Mass.; April 1, Baltimore, Md.; April 8, Brooklyn, N. Y.; April 10, Baltimore, Md.; April 12, Toledo, Ohio; April 15, St. Paul, Minn.; April 16, Fargo, Dak.; April 19, Springfield, Mass.; April 22, 23, 24 and 25, recitals in Englewood, Plainfield and New York; April 26, Orange, N. J.; April 30, Detroit, Mich.; May 1, Saginaw, Mich.; May 3, Indianapolis, Ind.; May 8, Newark, N. J.; May 15 and 16, Kansas City, Mo.; May 31, Adrian, Mich.

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Musical . . . People.

V. P. Fox is organizing singing classes at Milltown, Me.

Miss Eleanor Scheib, a pupil of Madame Carreño, has made her début as a concert pianist.

Miss Annie Hodges, a girl violinist, has been giving concerts in the South with marked success.

The pupils of Henry O. Keefer gave their last recital in the hall of the Y. M. C. A., McKeesport, Pa.

Carl Busch, a Kansas City musician, has succeeded in having his compositions played at recent concerts.

Miss Clara Williams will succeed Miss Pace as solo soprano of Westminster Church, Minneapolis, Minn.

The vocal pupils of F. E. Edmunds gave a recital last month in the lecture room of Trinity Church, Lawrence, Mass.

At Heusner's Music Hall, Findlay, Ohio, the pupils of Mrs. N. E. Bacon gave a piano recital on the evening of March 15.

Mrs. Mary Chappell Fisher, of Rochester, N. Y., gave a series of organ recitals during Lent, at which she was assisted by local singers.

Miss Frances McLoughlin and her pupils gave a recital on March 15 at Miss McLoughlin's residence, on North High street, Nashville, Tenn.

Miss Carolyn A. Young and Miss Marietta Lunn have charge of the school of music connected with Epworth Seminary, Dubuque, Ia.

Mrs. C. C. Van Hoesen, of Homer, N. Y., and her pupils gave a recital at the Van Hoesen residence on Cayuga street two weeks ago.

Miss Caroline Cramer will give a song recital at the Rochester (N. Y.) Y. M. C. A., on April 16. Miss Alice Wysard will be her accompanist.

Miss H. Gertrude Best, a graduate of the Fletcher simplex and kindergarten method for teaching children music, is forming classes at Rochester, N. Y.

Mrs. E. T. Tobey, a successful teacher of Memphis, Tenn., recently entertained at her studio the members of the Sinfonia Orchestra and of the Sherwood Piano Quartet.

Miss Marie Bibbs, a pianist, and her advanced pupils, of Boone, Ia., gave their last recital at the home of Miss Bibbs. Miss Mary Belle Smith, a local violinist, assisted.

Miss May Gurry, a pupil of H. D. Wilkins, of Rochester, N. Y., gave a piano recital on March 14 in the Powers Building, Rochester. She was assisted by William Wolters, tenor.

Miss Mignon B. Green and her pupils, assisted by Ralph S. Parker, tenor, and Master Harry Dutton, violinist, gave a recital at Conservatory Hall, Portsmouth, N. H., a fortnight ago.

Mrs. Susan Hawley Davis, of Bridgeport, Conn., sang at a recent musicale given by the St. Ambrose Club, of New Haven, at the residence of Dr. and Mrs. W. S. Horton, 202 Crown street.

Miss Gertrude Olcott, the Bristol (Conn.) violinist, recently gave a recital at the Bristol High School. William Muller was the assisting vocalist, and Miss Martha Williams the accompanist.

Miss Florence Stevens, now singing in the choir of the First Presbyterian Church at Bloomfield, N. J., has been engaged as soprano soloist by Trinity Protestant Episcopal Church, Newark, N. J.

Miss Emma W. Ely, Miss Grace H. Landfield, Doane Cafferty, Jr., Mrs. C. F. Hess and Mrs. Lillian G. Edick

contributed the program at the last musicale of the Y. M. C. A. of Binghamton, N. Y.

Miss Janie Webster, a successful Louisville (Ky.) singer, has been engaged for a performance of Handel's "Samson" which will be given at Louisville during the spring season.

Miss Mabel Brown, contralto soloist at the Prospect Street Baptist Church, East Orange, N. J., has accepted the position offered her by the First Presbyterian Church at Bloomfield, N. J.

Frank Murphy, William Kutchbach, Miss Hazel McHenry, Helen Potts, Miss Beulah Potts and Miss Ruby Craig contributed the musical numbers at a concert given March 19 at Plymouth Congregational Church, Columbus, Ohio.

The quartet of the Universalist church of Melrose, Mass., consisting of Mrs. Annie Hooper Almy, Miss Helen G. Harris, Edwin H. Ide and F. H. Goss, assisted at the last concert given in the church parlors. Mrs. Isabelle Stantial was the pianist.

Miss Grace Woodward, soprano; Miss Trickey, violinist; Miss Georgia Chapman, cornetist, and Miss Davis, reader, gave a concert at the Ipswich (Mass.) town hall last month for the benefit of a needy but worthy woman resident of Ipswich.

Under the auspices of the Broadway Athletic Association, of Springfield, Mass., a benefit concert will be given on the evening of April 12. The soloists will include Mrs. Mabel Hutchins, soprano; Charles J. Seaver, tenor, and Edward Lipman, baritone.

Following are some of the boys with fine voices who sing in the choir of Christ Church Cathedral, Louisville, Ky.: Carl Shackleton, Tom and Albert Jeffers, George E. Widmer, Robert Shackleton, Arthur Middleton, Charles Huntley Gibson, Jr., and William Hopkins.

Mrs. John L. Russell is arranging a musicale, to be given at her residence, 87 First street, Troy, N. Y., April 17, for the benefit of the Sisterhood of St. Paul's Church. The artists will include Allan Lindsay, baritone; Ben Franklin, tenor; C. A. Stein, pianist, and Robert Foote, violinist.

A Lenten musicale was given at the Board of Trade Hall, Columbus, Ohio, by Rogerson Barrington, assisted by Miss Emma Ebeling, pianist; Miss Hardesty, harp; Miss Hertenstein, 'cello; Miss Barrington, piano; Miss Krauss, contralto, and a ladies' chorus composed of Mr. Barrington's pupils.

The Temple Concert Company, of Boston, gave a concert recently at the Columbia Lyceum, Columbia, S. C. The personnel of the company is as follows: E. E. Bullock, first tenor; E. F. Webber, second tenor; Robert Bruce, baritone and accompanist, and B. G. Willard, basso. Miss Elvie Everett Burnett, reciter.

Under the management of Miss Annie Clark and Miss Lillian Curtis, a grand concert was given in the Pilgrim Church, Weymouth, Mass., Tuesday evening, March 12. Miss Blanche Tibbitts, organist; Mrs. Rose Thayer Thomas, soprano; H. R. Bates, baritone, and Master John Findley, soprano, contributed the musical numbers.

A grand testimonial concert will be tendered to George J. Brewer, for the past seven years organist and choirmaster of Christ Protestant Episcopal Church, East Orange, N. J. Mr. Brewer has accepted the position of organist of the Church of Zion and St. Timothy, New York. His brother organists in the Oranges are in charge of the details of the concert, which will be given on April 24.

The Ladies' Althale Trio, composed of Miss Annie O'Neil, first soprano; Miss Etta L. Simmons, second soprano; Miss Ethel M. Shurtleff, alto, assisted by Roy F. Tribon, bass, and Coughlin's Orchestra, contributed the program for the sixth anniversary of Old Colony Lodge 118, K. P., at Odd Fellows' Hall, Rockland, Mass., March 28. Mrs. M. W. Fobert was the accompanist.

The following pupils of Henry O. Wetherell played at the last piano recital given by the teacher at Jenkins Hall, Whitman, Mass.: Theodora R. Prouty, Bessie M. Sampson, Jennie E. Harding, Mildred E. Pierce, Lena C. White,

Myra A. Clark, Corena L. Bazley, Louise E. Spinney, Alida W. Groce, Mildred E. Eaton, Myrtle L. McAlister, Ethel W. Horseman, Addie L. Newcomb, Edith T. Harding, Ethel S. Bailey and Alice A. Nash.

The Mendelssohn Quartet, of Allentown, Pa., consisting of Miss Sarah Hardner, Porter B. Arbogast, E. P. Hangen and Godfrey Pretz, gave a concert Wednesday evening, March 20, at St. Paul's Reformed Church, Allentown, Pa.

"Mozart and His Sonata, Concerto and Symphony Forms" was the topic of a lecture delivered by Percival Evans at the fourth and last of the recitals given by the pupils of Miss Jennie M. Wilson, of Wakefield, Mass. The illustrations at the recital were played by Miss Ruth Abbott, Miss Edna Bancroft, Miss Minnie Mansfield, Miss Bernice Paine, Miss Marjorie Paine, Miss Nellie Burnham, Miss Emily Edmond, Miss Emily Emerson, Miss Blanche Tompson, Miss Gertrude Smith, Miss Mary Preston, Percival Evans, Shirley Dimick and Clinton Parker.

William C. Hammond, the organist and choirmaster of the Second Congregational Church, of Holyoke, Mass., gave his 300th organ recital on March 15, 1901. The first in this series was given March 31, 1885. The singers in Mr. Hammond's choir include: Sopranos—Mrs. Frank A. Ball, Jr.; Mrs. Albert T. Buckhout, Miss Nettie J. Clark, Miss Adella C. Cleveland, Miss Annie M. Collier, Miss Nettie Colson, Miss Emma Dickerman, Miss Mabel E. Dougherty, Miss Bertha L. Feustel, Miss Elizabeth A. Feustel, Miss Carolyn L. Fisk (solo), Miss Frances L. Fisk, Miss Mabel S. Fuller, Miss Florence L. Goddard, Miss Louise A. Hewlett, Miss Dagmar N. Kjoller, Miss Florence M. McKeele, Mrs. Bernard U. Potter, Miss Lucy M. Root, Miss Nellie L. Whitcomb and Miss Agnes T. Wilkinson. Altos—Miss Lillian M. Blackmore, Miss Frances M. Cox, Miss Alice E. Hewlett, Miss Adella Hodge, Mrs. A. Haskins Hosmer, Miss Elizabeth A. Kenedy, Miss Clara Kjoller, Mrs. James S. Lassiter, Miss Myrtle C. Lawson (solo), Miss Hanna Madsen, Miss Florence E. Morse, Miss Ethel S. Nickerson, Miss Clara E. Topham and Miss Millicent S. Snow. Tenors—John Allan, Samuel J. Berard, John W. Dawson, Joseph Dillon, George W. Miller, Andrew Purves, Charles P. Sawyer (solo), Joseph Valentine and Jacob Wilson. Basses—Harry Bailey, Robert R. Dawson, Thomas Dillon, Charles S. Edwards, William S. Ferry, Perley F. Goodridge, Walter Judd, George Lippmann, Arthur J. Newell, George W. Prentiss, Clesson W. Putnam, Isaac E. Sawyer (solo), John Schmaelzle, Jesse O. Sykes, Fred S. Webber and Fred S. Whitney. Fred S. Whitney is the assistant organist and Arthur J. Newell the librarian.

William Barber Recital.

WILLIAM H. BARBER, the pianist, gave a recital in Newark recently with the following program:

Fantaisie in D minor.....Mozart
Prelude, op. 10, No. 1.....MacDowell
Heaven Absolve My Soul.....Lassen-Liszt
Wedding Day.....Grieg
Improvisation (new).....Mason
Liebestraum, No. 3.....Liszt
Etincelles.....Moszkowski
Prelude in C sharp minor.....Rachmaninoff
Nocturne in F sharp major.....Chopin
Valse in C sharp minor.....Chopin
Ballade in A flat.....Chopin
Menuetto Scherzando.....Stavenhagen
Romance in F sharp.....Schumann
Hungarian Rhapsodie, No. 13.....Liszt

Mr. Barber's success may be estimated by the following press notice:

William H. Barber, the piano virtuoso of New York, gave a piano recital at Association Hall last night for the benefit of the Baptist Home for the Aged. Music lovers in Newark and the Oranges had a rare treat in this recital, for a program was presented which, both for the care in its selection and the excellence of its rendition, has been but seldom equalled in this city. Whether Mr. Barber played a brilliant Hungarian Rhapsodie of Liszt or the tender "Liebestraum," he held the attention of his auditors with ease. —Newark Evening News, March 5.

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Marie Withrow on the Voice Question.

THIS remarkable woman is an American, from the Western coast, who, after having created an enviable position in her own country, went to London a few years ago, and is now one of the leading voice teachers in that capital.

The general complaint made by American pupils studying in Europe is:

"They may be great artists, but they do not seem to be in the least bit educators. They know things, but they do not know how to impart them."

It is well known that one who does know how to analyze a subject and to present it, piece by piece, to a pupil; who not only knows the subject well, but the way by which it must travel through the pupil's mind in order to be mastered, that person can accomplish much more work in a very much less space of time than one who is simply full of the subject and ignorant of the mental workings of the one to be instructed.

All Miss Withrow's early life was passed in training to be a teacher in actual practice of instruction, and in the special practice of musical instruction. She is at once a philosopher, a musician, an artist and a teacher. Her remarkable success in two hemispheres bears testimony to the value of this preparation.

Her thoughts are worth their weight in gold as applied to the philosophy of tone making. For instance:

"The singer or pupil who is passive has no future; the one who is imitative a possible one; the one who is creative and imitative an assured one. Thoughtful considerations of tradition is a wholly different thing from stupid imitation."

"The voice must be liberated," she says, "not from control, which is the point to be gained, but from disordered control. Conditions of the mind, if active, control both the mentality and the physical body. It is all very well to take physical exercise, study dramatic action and act, but we must go further back and develop the mood and condition of mind, which incites to this action. This gives natural freedom to the muscles, vitalizes the body, frees the throat, controls the respiration, and—liberates the voice!"

"Mood frees the voice so that it can produce what pitch is desired—mood compass; with what timbre is required—mood color, and will allow the best vowel molds to form freely, and regulate the breath for both power and phrasing—mood control."

Mood allowed to develop on natural lines gives the body a springing, elastic feeling; a tendency toward spontaneous lithe movement, whereby the throat and pharynx lose their tenseness, lose nervousness, lose fear, feel no fatigue or oppression. Moods which lighten the body, as joy, delight, &c., should be aroused first, as also those suggestive of physical emotion.

"Condition of mind (moods) sends its messages by nerve force to the muscles; not only the muscles which give expressive gesture, but those which give the pitch and also those which govern the resonating cavities and the breath."

"Mood is the result of having eyes in your mind. If the mental grasp of the situation is not strong enough to throw the physical into accordant action, you must work with it alone. Then you will discover that it is your very idea, your brain which is insufficiently excited, that there is either a lack or a misdirected use of vital force."

"Whip up the mind, the imagination. Keep it alive, full of will, energy, spirit and sensitive to suggestion! Conjecture, assume, suppose, be extravagant, be fantastic—be anything but blank and dumb."

"Mood affects the body in a wonderful way, lifting it with joy, depressing it with sorrow. And it is equally true that the body affects the mind. The question is, Which shall rule?"

"The mind must assert itself and refuse to be controlled."

It is a question of the higher nature governing the lower, or the lower the higher, and this rests with yourself. The body is the tempter, the mind the savior, if you will—if you will!

"What we must have is liberation, not deliberation. When not singing deliberate; when singing—liberate!"

Miss Withrow, although but a few years established in London, has had exceptional success with many important artists. If included with those already made by her the list would be long and impressive. Marie Tempest, Antoinette Sterling, Whitney Mockridge, Rose Relda, of the Paris Opéra Comique; Fallen Andrews, the owner of a splendid tenor voice and much dramatic talent; Miss Ruth White, Mlle. Jacquay, a French girl, who was at once engaged in Italy; Mrs. Sedgewick Reynolds, a teacher in San Francisco; Miss Daisy Cressy—are some of those who are indebted to Miss Withrow for much, and are loyal and enthusiastic in her praise. Miss Marie Tempest is one of her great admirers, both as woman and as musician. Letters from all quarters testify with gratitude for the benefits done to character as well as voice, and for the value of training and influence upon the controlling of the emotions and direction of temperament.

Otto Floersheim.

OTTO FLOERSHEIM'S "Consolation," published as a piano piece by Breitkopf & Härtel, should be on the music rack of every pianist. It is a delightful bit of melodic tone coloring, abounding in harmonic surprises and unconventional figurations; withal, pleasing to the ear and not difficult to play. The same composer's "Air for the G String" (also published by B. & H.), dedicated to Willy Burmester, should become legitimate prey for the violinists. At the risk of being considered shockingly irreverent, we feel compelled to say that we like Floersheim's "Air" as much as that by Bach.—The German Times, March 18.

Among the novelties before me I must mention a "Consolation" for piano (also for string orchestra, woodwind and horns), by Otto Floersheim. The two chief themes of the composition resemble each other somewhat in rhythm, but the resulting danger of monotony is avoided by graceful contrapuntal arabesques in the upper voices and harmonically interesting arpeggi in the accompaniment.—Das Kleine Journal, February 19.

Of the novelties issued by Breitkopf & Härtel, the "Consolation," for piano, by Otto Floersheim, deserves to be named with praise. The piece in its formal outlines is a simple rondo, presents warmly felt, beautiful melody, with a harmonic envelopment full of taste, and from a plaintive minor passes admirably into a major finale of a real "consoling" effect, after which it tenderly dies away. The movement is well adapted to the piano, and exhibits a finely developed feeling for sound. As it presents no great difficulties, Floersheim's "Consolation" is well adapted for the widest circulation.—Berlin Boersen Courier, February 27.

Last of the Coombs Lenten Recitals.

TO-DAY (Wednesday) Charles Whitney Coombs will give the last of his Lenten recitals at the Church of the Holy Communion, Sixth avenue and Twentieth street. The hour is 4:30 p. m. Carlos Hasselbrink, the violinist, will assist the organist in the following program:

Toccata and Fugue, D minor.....J. S. Bach
Andante, Concerto No. 1.....Wieniawski
Canzona.....King Hall
Allegro, A minor.....Gade
Romanza, Sonata in G major.....Klein

At the evening prayer, which follows immediately after the recital, the choir will sing Mr. Coombs Lenten motet, "The Sorrows of Satan."

The Summer Term at the National Conservatory of Music.

THE most successful and brilliant winter season at the National Conservatory of Music will soon close, and already plans are under way for the opening of the summer term on May 1. With artists of international renown as active members of the faculty, the National Conservatory naturally enough has attracted one of the largest and most promising gatherings of students from all sections of the country. Many of the out-of-town musical students, however, who must content themselves with limited advantages offered near home, during the winter, will doubtless find it possible to come to New York in the vacation period and avail themselves of the superior advantages offered during the summer term, which will be extended to August 12.

The National Conservatory of Music is the only institution of its kind in this country that has a fully equipped orchestra recruited from its student classes. This orchestra, directed by Leo Schulz, the famous 'cellist and musical conductor, played at the two public concerts given by the conservatory this season. One concert was given at Kruger's Auditorium, Newark, N. J., on December 17, 1900, and the other concert at the Academy of Music, Brooklyn, N. Y., on February 25, 1901. The critics gave most favorable reports, and the violinists, especially, were rewarded with flattering appreciation.

In addition to these public orchestral concerts the National Conservatory has given seven students' concerts in the hall of the conservatory, one a month from October to April, inclusive. The garden scene from "Faust," accompanied by string orchestra and piano, was presented at the February concert. The pupils in the piano department of the conservatory are grounded in the classics. They play Mozart and Beethoven in a way that arouses the admiration of all serious music lovers and musical scholars. An institution that can train small children to play the masters with musical charm and distinction is worthy of great success, and great success the National Conservatory has achieved. Mrs. Thurber, the president, in person directs and controls the working hours at the institution. She will be found at the office every day.

The National Conservatory of Music of America was founded by Mrs. Jeannette M. Thurber, incorporated in 1885, under the laws of the State of New York, and chartered in 1892 by the United States Congress. The building of the conservatory is located at 128 East Seventeenth street, New York city.

Students from out of town desiring reasonable boarding houses and church associations are referred to the Young Men's and Young Women's Christian Associations.

The faculty of the National Conservatory includes Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Henry T. Finck, Max Spicker, Charles Heinroth and others.

Hegner 'Cello Recitals.

Thursday, March 28, ended the series of afternoon concerts, which Anton Hegner, the 'cello virtuoso, had arranged at the home of Mrs. August Lewis, 112 East Sixteenth street. These recitals were much favored by the society, not only because the audience got acquainted with a number of Mr. Hegner's newest compositions, but also because he had secured the valuable vocal assistance of Mrs. Josephine Jacoby, Miss Sara Anderson and Miss Zetty Kennedy.

Clavier Company Removal.

The Clavier Company business and the Clavier Piano School, of which A. K. Virgil is director, will be removed about April 20 to No. 11 West Twenty-second street, New York.

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BOSTON, Mass., March 31, 1901.

IHAVE been reading the latest volume of Henry Gauthier-Villars' criticisms of music and musical performances in Paris (January 2, 1899-February 3, 1900). It is the ninth volume of collected criticisms by "L'Ouvreuse du Cirque d'Été," as he signs himself. How does a man have the courage to defy the mockery of Time in such a reckless, pitiable manner? He goes to a concert in bad humor; the dinner was badly ordered, badly cooked, badly served; or, he quarreled with his wife; or, a creditor sits across the aisle and glares at him. A new piece is performed. He listens to the best of his disturbed ability, and then goes to the newspaper office. He begins: "Mr. Pfefferstein may have a talent for operetta, but he should not be tempted through overweening ambition or by the flattery of injudicious and ignorant friends to essay the more serious forms of composition. His symphonic poem, 'Aguinaldo Vinetus' is a lamentable failure. There is not one redeeming feature. The 'Aguinaldo' theme would not inspire even W. L. Garrison to a sonnet, and the 'Manila' theme is not worth a cheroot. The attempts at local color are puerile and monotonous; there is a lack of invention and spontaneity; the orchestration is alternately anæmic and bloated, with blotches of brass." And so on for half a column, with a final inquiry as to why the Callithumpian Society should put such music in rehearsal. He hears the symphonic poem three seasons afterward, and finds it a masterpiece. He remembers vaguely that he once wrote disagreeable words about it, so this time he begins: "Mr. Pfefferstein's work improves on acquaintance. A master of operetta, he may soon be a master of the more ambitious forms of music. This symphonic poem is, first of all, characteristic, individual. You do not hear Tristan with his cor anglais or Liszt with his mock pomp and sawdust splendor. Mr. Pfefferstein has studied intelligently the works of Wagner, Liszt, Franck, Saint-Saëns and Richard Strauss, but he thinks for himself, and the voice is the voice of Pfefferstein." Another half a column, which ends: "The Callithumpian Society is to be heartily congratulated on the interest shown by the directors in the compositions of our talented fellow townsman. We hear with pleasure that the society proposes to introduce to our music lovers at the next concert Mr. Pfefferstein's latest work, the

'Carrie Nation' Symphony. The finale is scored for full hypo-modern orchestra, with the addition of axes and practicable glass." Now, suppose this reviewer had been in the habit of publishing seductively bound volumes of his articles?

There is Hanslick, whose volumes cover a period of over fifty years. Chorley write his musical recollections of thirty years, but his articles do not smell so strongly of newspaper ink and paper. But think of reading in 1900 what you wrote concerning new works in 1850 or 1860. The opera that you praised to the skies—you prophesied immortality for it—disappeared two years after you wrote your flaming article, and it was no more seen. The symphony on which you emptied vials of scorn is to-day an acknowledged masterpiece.

There is Jules Combarieu, for example. He has written at least one learned treatise on music—"Les Rapports de la Musique, et de la Poésie"—I believe I reviewed it for THE MUSICAL COURIER six or seven years ago—and he is now the editor of a new French musical magazine—lucky man. I, too, have been in Arcadia! To the February number of his magazine he contributed an article on Xavier Leroux's new opera, "Astarté." Great heavens! and what an article. "Astarté" is a work of grand and free imagination, enormous proportions, exuberant color, splendid sensuality, in which the *appassionato* reigns from one end to another. * * * You remember that colossal canvas, the 'Fall of Babylon,' where, if I may use the expression, 'a grand absence of costume reigned,' and in comparison with which the Roman Orgy of Couture was almost decent; musically and in many other accessory ways 'Astarté' is a composition of the same character. * * * Antique Aphroditic quiverings have passed through this composer, and his soul knows the soul of that Lydia which was in the eyes of the Latin world the land of limitless riches and pleasures. * * * Leroux is the Rochegrosse, the Titian of French music. * * * His art is frankly 'a moral.' I grant you that he is not the man to restore the lyric drama in the eyes of moralists, and it is to be regretted that such masterpieces cannot sometimes be admired without remorse. It is the art of D'Annunzio transported into the orchestra." Thus Mr. Combarieu, only at greater length. But I read in the *Ménestrel* of March 10 that this masterpiece lost its chief attraction when the skirts of the women on the stage were doubled and chaste and protecting knots were multiplied. "Observe the innumerable stairways. They are in all the scenes, and they are higher as the action goes on. An opera in five stories. And there is no elevator." Now, how will Mr. Combarieu's purple phrases seem to him five years from now? Mr. Gauthier-Villars has this advantage: He writes as

"L'Ouvreuse," and he writes for the most part gayly, flip-pantly, with a pun that provokes unbuttoned laughter, with an epigram that pierces as a winged arrow. At times he doffs his funning clothes and mask, and writes seriously and beautifully; he storms in honest indignation, or he bares his heart, as when he pronounced the eulogy of César Franck. A strange man! And yet, in spite of his deliberate buffoonery, there is no saner, no more acute critic in Paris. Let me quote from his last volume: "Garçon, l'Audition!"

"Some day or other I'll tell you about the commentaries heaped up around the foot of Beethoven's Sixth Symphony. There are glossators who find in the Pastorale a little Bavarian burges, loafing in the country on a fine afternoon with his spouse, his pipe and his progeny; and for others this same symphony evokes the most nebulous pantheism. The good Lord must be powerful to create such imbeciles."

"As one sings in 'Faust': 'Une seule suffit pourvu qu'elle soit bonne,' which an old friend, a confirmed bachelor, reads: 'Une bonne suffit, pourvu qu'elle soit seule.'"

"To judge fairly the picturesque 'Bohème' of Puccini we must at first throw overboard all our musical preferences and habits. This juxtaposition of particles of themes devoid of any cohesion, this fixed resolution of bel canto naively reckless of the demand of the situation, this orchestration slap-dash, brutally braced, with the incumbrance of pretentious harps, this absence of any scheme of tonality, this hubbub of characters, instruments, themes—all these disconcert our French musical habits. But why talk about it? It is successful!"

Apropos of Rabaud's "Procession Nocturne," which for the most part he praises: "The great clamor of despairing Faust, the whole orchestra at work, does not move me. Ah! those unisons of strings so anticipated! One cannot take lessons of Massenet with impunity!"

"Zarathustra, a doubter of the Manfred-Faust species, searches vainly for something unknown and does not find it."

"They have not ceased here welcoming this German Weingartner with as much fervor as though he were a Russian."

"Le précieux Nikisch."

"I was obliged to fly toward the willows of the Champs-Élysées to hear Eugen d'Albert, an Anglo-Germanic gallophobe (he has a right to be that way), talented (it is his duty), husband of the pianist Teresa Carreño (I believe they are divorced). Long ago in Germany he charmed me; to-day he bored me to death. Like the great majority of his compatriots, D'Albert rigidly believes that all the French are idiots and utterly unable to like anything except operettas. Possessed with this idea, he worked over for their use the E flat Concerto of Beethoven, which he embellished with impertinent and absurd affectations. Then he patchoulized a nocturne by Chopin with a mannerism that was exquisite and even Paderexquis."

"Tausig, this Liszt of the poor."

"Mme. Roger Miclos was without voice; she skimmed the keys with the utmost precaution, without a shadow of strength. She is a pianist for a sick room."

"At the Châtelet, a hall crowded to the limit to applaud the pianist dear to Poland and the noble faubourg, Paderewski, thinner than ever, redder than ever, and seated lower than ever, which did not prevent his being carried higher than ever toward the skies. I should have to be imbued with greater civic courage than I have to inscribe myself, alone, against the boisterous certificates of genius given out by so many pretty mouths in ecstasy. There was a delirious scene. He turned the Schumann Concerto into a work by Chopin, and yet he was recalled six times. During the entr'acte I risked timidly some observations, for I was not carried away by rhythmical dislocations aggravated by ornaments that might well be discussed (a

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BARITONE.

rubato of flowers), nor moved by this left hand that always attacks in advance of the right, nor—. But everyone treated me as though I were mad. They even went so far as to wish me to subject my 'extreme impudence' to hydropathic treatments. * * * At last cured of my caprices of independence, I went back to the hall, to intone with the audience 'What a man, what a pianist! There is only he!' Though in my weak inside I prefer Pugno, Risler, and some others, but I do not dare avow it). * * * The talented Padewski has indeed sonorities peculiarly his own, and when he does not fall into affectation, he has true grace. His mechanism is beyond discussion; but why does he arpeggio all his chords? He could sell his arpeggios in the street, and cry out: 'Des bottes d'arpèges!' But I should not buy them from him."

"Truly in those days of long ago prisoners were ignorant of the art of making list slippers; they spent their time in manufacturing opera librettos sold at a ridiculous price to furnishers in ordinary to the composers in fashion. Hence the librettos of 'Fidelio' and 'Oberon.'"

"The 'Orgie of Mancinelli' (an orgie of piccolos) appeared to be wanting in violence. The debauch is tranquil and one tosses off calming potions; 'Orgie, limonade, bière.'"

"A dusty concerto of Brahms with cadenza by Joachim. Only a concerto by Joachim with a cadenza by Brahms could be a bigger bore."

Apropos of Dubois' "Baptême de Clovis" at Rheims, words by Leo XIII.: "If I may trust the *Indépendant*, the music of M. Dubois does not resemble that of 'Robert le Diable' (I congratulate him), or that of 'Tentation de Faust' (without doubt the work of a local composer), and it is characterized by the clearness of the thought and the expression in the highest degree."

Here is a curious slip: "The Baronne de Reibnitz sang at the Trocadéro some English thing entitled 'Come restin this Bottom.'"

Of Thomas' "Hamlet": "There are more things in Shakespeare, composer, than one dreamt of in your philosophy."

"After the 'Bohème' of Puccini, the 'Bohème' of Leoncavallo: O Bohemia, what opéras-comiques are committed in thy name!"

"The music of Saint-Saëns 'Javotte' anxiously strives to rival the clearness of the scenario, and then the passages seem like fragments from Clementi's sonatas, sagely orchestrated."

"Tyrannical chords, massive as Blowitz, but better constructed."

The story of "Tristan and Isolde" was thus told in the *Journal des Demoiselles*: "Brangäne made Tristan and Isolde take a love philter * * * and they talk about a little."

Gauthier-Villars has a long and appreciative sketch of Lamoureux. When the former began to write for *Art et Critique*, Lamoureux chafed and called on the editor, Jean Jullien: "This anonymous 'Ouvreuse' pokes fun at me, worries me, ridicules me." Jullien stroked his beard. "And," said Lamoureux, "this woman affects a disgusting familiarity; she calls me Charles!" To which Jullien answered in most conciliatory tones: "Tell me, what first name would you like to have her call you by?" Lamoureux laughed—and subscribed.

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At the nineteenth Symphony concert last night Charpentier's suite, "Impressions d'Italie," was played for the first time in this city. Schumann's overture to "Julius Cæsar" and Liszt's "Battle of the Huns" were played for

the first time at these concerts. Mr. Campanari sang Mancinelli's "Pater Noster" and the prologue to "Pagliacci."

Poor Julius Cæsar! Brutus put a dagger in him; Napoleon III. took his life after the passing of many centuries; Bernard Shaw represents him as a cynical club man with a strong liking for young girls, and Schumann and Von Bülow wrote overtures in his honor. Schumann's is not so bad as Von Bülow's. I heard the latter work conducted by the composer, who looked at the time as though he enjoyed it; but Von Bülow was an accomplished actor. Some friend of Schumann said that certain notes in Robert's overture represented the thirteen strokes of daggers. Even this, if it be true, does not console me. The chief theme is not a characteristic one, and lesser and contrasting themes recall "Manfred" and "Genoveva." There is no flow of musical thought; everything seems deliberately contrived, labored; and the orchestration is nasty. There is brass galore; but I do not remember one effective use of these instruments. The close is singular. There is no thought of sorrow or lamentation. On the contrary, there is the suggestion of anti-imperialistic rejoicing. Perhaps this was intended as an apotheosis. But great Cæsar deserved a better finale.

You remember the aesthete in *Punch* who played the plate. Liszt would have approved of him. Pictures excited Liszt to musical composition: The Spozalizio of Raphael to a piano piece; which inspired Hanslick with a great line: "This shall recall Raphael? This shall portray the marriage of Joseph and Mary in the Temple. Not far a moment even the marriage of a piano manufacturer with a female pianist." The "Todten-Tanz," for piano and orchestra, was suggested by Orcagna's "Triumph of Death" on a wall at Pisa. The "Seven Sacraments" came from pictures by Overbeck. The piano piece "Il Penseroso" is an attempt to put Michael Angelo's statue of Giuliano, Duke de Nemours, into music. And the "Hun nen Schlacht" is the musical illustration of one of Kaulbach's mural paintings in the New Museum at Berlin. Liszt even proposed to put the six of them into music. Fortunately we were spared "The Prosperity of Greece," a symphonic poem. Not only were these pictures to be put into music; Dinglestedt planned an "after poem." Kaulbach, of course, like Clara in the story, was simply delighted. "The representation of these powerful subjects in poetical, musical and artistic form must constitute a harmonious work, rounded off into one complete whole. It will resound and shine through all lands!" Those wrote Kaulbach. How seriously Liszt took this fresco music, so seriously that it would seem as though he had no sense of humor, although he had a shrewd and pretty wit. Listen to this extract from a letter to Kaulbach's wife: "I was led by the musical demands of the material to give proportionately more place to the solar light of Christianity, personified in the Catholic chorale, 'Crux fidelis,' than appears to be the case in the glorious painting, in order thereby to win and pregnantly represent the conclusion of the Victory of the Cross, with which I, both as a Catholic and as a man, could not dispense." Liszt writes so sincerely and so feelingly about his music that the reader is almost persuaded to believe in it even when the harmonies are the weakest and the orchestration most blatant and empty. At the beginning of the score he bids the conductor gain a spectral effect from each instrument. His intention should be printed in the program book, for it is not in the music itself. The first entrance of the chorale is vulgar, and when the organ enters the effect is puerile. It is redemption for the ladies, the per-

fumed ladies who were so easily moved at midnight services in the Madeleine. Then there is the suggestion of the "Walkürenritt" that the shrewd Wagner lifted without thanks and improved so mightily. The symphonic poem as a whole is rot—a vulgar word, but the music is vulgar.

Charpentier's suite is, for the most part, fascinating. It abounds in pronounced and characteristic melody—the influence of Massenet is recognized here and there—stirring, ingenious rhythms, originality in harmonic and orchestral thought. The performance was a brilliant one, and the production was one of the few events of the season. This Charpentier is the young student in Italy; not the Charpentier to whom Montmartre is so dear, the composer of "La Vie du Poète," the anarchistic songs, the opera "Louise." Ah, it is a good thing once in a while to hear music that is full of life and color and melody and enthusiasm!

Mr. Campanari must be very fond of Mr. Mancinelli to sing that conductor's "Pater Noster." He spent on the prologue to "Pagliacci" all the wealth of his rich and noble voice, but he sang it as though it were an aria of the fifties and without any attempt at dramatic finesse.

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Mr. Godowsky gave a piano recital in Steinert Hall March 28, on the afternoon that Wallace Goodrich gave his second organ recital at Symphony Hall. Mr. Godowsky played Beethoven's Sonata, op. 81; Schumann's "Davidsbündler," pieces by Brahms, Godowsky, Chopin, several of his own studies on Chopin's Etudes, and his paraphrase of "The Invitation to the Dance." His technic excited admiration, even in these days when technic runs in the street. As the program made demands chiefly on technical proficiency and he will give a recital here this week I defer further comment.

Miss Maud Powell, assisted by Miss Tucker, contralto, gave a concert in Chickering Hall yesterday afternoon. She played Tartini's "Dido" Sonata, movements from Bach's Sonata in E major, Coleridge-Taylor's "Gipsy Melodies and Dances," pieces by Schumann, Ries, Massenet, Schubert ("L'Abeille") and Wieniawski. She has now attained full artistic stature. She is mistress equally of the classic style and the romantic style. Her tone is large, warm, passionate. Emotional, she does not allow emotion to master her. Her breadth and authority are not merely virile, her sentiment is not merely womanly, for these qualities are in her the qualities of the complete and well rounded artist.

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Vincent d'Indy wrote lately an amusing letter for publication. The *Daily Telegraph* (London) spent ninety-five lines of valuable space on an onslaught against "D'Indy's Quintet in F major," played at London by Ysaye and his companions.

D'Indy says: "I have never composed a quintet, and no one of my chamber works is written in the tonality of F minor."

Good Joseph Bennett—is he not the musical editor of the *Daily Telegraph*?—should be able to tell César Franck's Piano Quintet in F minor when he hears it from a work that does not exist.

Brilliant Soloists for the Easter Concert.

Ossip Gabrilowitsch, the pianist; Fritz Kreisler, the violinist; Dorothy Harvey, soprano; Eugenia Mantelli, contralto, and Campanari, the operatic baritone, will appear as soloists at the orchestral concert in Carnegie Hall on Easter Sunday night.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, April 1, 1901.

Dr. D. Crosby Greene, Jr., has accepted the position of tenor at Dr. Chadwick's church on Columbus avenue. Dr. Greene has sung for the past six years at the Commonwealth Avenue Church, and is a pupil of Norman McLeod. Several of Mr. McLeod's pupils have taken fine positions this spring. Miss Helen Rogers, the soprano, goes to the North Avenue Congregational Church in Cambridge; Mrs. Leon Wallace to Channing Memorial Church, Newton; Loyal L. Buffum to the Porter Church in Brockton; John Matthews to the First Universalist Church, Worcester, and Miss Mary Porter Mitchell, for the past two years contralto at Trinity, has accepted a very flattering offer from the first Presbyterian Church in Orange, N. J.

George Davol has been engaged as tenor at the New Old South Church, to fill the vacancy caused by the resignation of George Waul, who has occupied the position for the past seventeen years.

Dr. D. Crosby Greene, Jr., sang delightfully for the Harvard Musical Association, and also assisted at a recital in Salem on the 28th ult.

Theodore Schroeder, the young baritone, is making a very marked success this season, having filled a large number of concert engagements with credit to himself.

The Dorchester Choral Society gave for its closing concert Mendelssohn's "Hear My Prayer" and Romberg's "Transient and Eternal," assisted by an orchestra and the following soloists: Mrs. W. A. Onthank, soprano; Dr. D. Crosby Greene, Jr., tenor, and Theodore Schroeder, bass.

The Cecelia Society will give Saint-Saëns' "Samson and Delilah" on April 10. The leading artists engaged are Mme. Schumann-Heink, William Rieger and Arthur Beresford. This concert will complete the twenty-fifth year of the society's existence and will doubtless be a brilliant event.

Arthur Beresford returned on Saturday from a very successful Western trip. He will sail for England the early part of June to fill some engagements.

The Singers, G. A. Burdett, conductor, gave a concert at Bray Hall, Newton Centre, last Thursday evening. The club was assisted by Frederic Martin, basso-cantante, and the Peirce-Van Vliet String Trio.

Miss Edith Torrey, the dramatic soprano, sang last week at two concerts at Windsor Hall, Montreal. Her solo numbers were encored. The fine voice of the artist showed to good advantage in the "Inflammatus," from Rossini's "Stabat Mater," with a chorus of 400 voices. The Montreal *Witness* referred as follows to the Boston singer:

"Miss Torrey is a singer of marked talent. Her voice is a strong soprano, clear and sweet and very even throughout its extensive compass."

Miss Torrey was the soprano soloist at the Wellesley College Vespers on March 24. This completed her third appearance at the College this season, where her singing is much enjoyed.

Miss Fay S. Davis, the organist of the North Avenue Congregational Church, Cambridge, will give a concert at the church on April 25.

Gounod's "Redemption" will be presented Easter Sunday night at Symphony Hall by the Handel and Haydn Society. The soloists will be Miss Sara Anderson, soprano; Miss Grace Preston, contralto; Glenn Hall, tenor; Gwilym Miles, baritone, and Ericsson Bushnell, basso.

The Fadettes of Boston gave a successful concert at the Poughkeepsie (N. Y.) Opera House on the evening of March 21. The program was made up of works by Meyerbeer, Von Weber, Tchaikowsky, Thomas, Ponchinelli, Wieniawski, Wagner, Tosti Delibes, Kohler, Westerhout and Laurendeau. Miss Weber was the violin soloist and Miss Lampert the vocal soloist.

May Sleeper Ruggles gave a song recital at Lasell Seminary on March 24. Her program, made up of sacred songs and lullabies, was appropriate for Lent. Here it is:

SONGS.

Ave Maria.....Gounod
Jesus, Lover of My Soul.....MacDougall
Flee as a Bird.....Dana
The Day Is Ended.....Bartlett
O Rest in the Lord.....Mendelssohn

LULLABIES.

Slumber Song.....Scott
A June Lullaby.....Ferreira
Scottish Cradle Song.....Mrs. Beach
Gae to Sleep.....Grace Mayhew
Cradle Song.....Brahms
Shepherd's Cradle Song.....Somervell
Virgin's Cradle Song.....Bartlett
Sleep, Little Baby of Mine.....Dennée

Mrs. Lucy Pillsbury, soprano, assisted by her sister, Miss Lillian Chandler, violinist, and Miss Paradis, accompanist, gave a song recital at old Chickering Hall Wednesday evening, March 20. Mrs. Pillsbury sang numbers by Schubert, Schumann, Chaminade, Fontenailles, Arthur Foote, Homer Norris, Ethelbert Nevin, Stanford and Weil.

A few years ago the Chandler sisters were quite the vogue at smart musicales in the Back Bay. The violinist has been touring the country with various orchestral organizations, but has returned to locate in Boston.

Mrs. Pillsbury returns to the concert platform matured in style and in every way an admirable artist. Her phrasing, interpretation and enunciation, all are thoroughly artistic. To choose from a program so uniformly good is difficult, but among her most successful numbers were Schumann's "Almond Tree" and Norris' "O! Mother Mine."

Miss Chandler played Saint-Saëns' "Rondo Capriccioso" brilliantly. Miss Paradis is unsurpassed as an accompanist.

Caroline Gardner Clarke-Bartlett sang an interesting group of songs at the Thursday Morning Club concert at Chickering Hall, given in aid of the scholarship fund. The songs were: "Woldegang," Thiele; "Es hat die Wärme" ("Frühlingnacht"), Otto Dresel; "O Let Night Speak of Me," Chadwick; "Love," C. H. Rogers.

Mrs. Thomas Returns to Pittsburg.

Mrs. Adah Sampson-Thomas, who has been in New York for three weeks attending the operas and enjoying musical life generally, left on Monday for Pittsburg.

A Special Word to Teachers.

KINDERGARTEN music building may be applied to the individual and private teaching of all beginners, as well as to class and school work. It is pronounced by leading musicians and educators the natural and rational way of beginning the study of music.

One course of this work in the intermediate treatment gives the teacher ample groundwork to keep a class of beginners happily employed for an entire season. Children in these classes after one term (of the intermediate treatment) have been able to play at sight the first little exercises in both treble and bass, with both hands, proper locality, rhythm, fingering, giving each note its proper time value and expressing the idea embodied intelligently.

The teacher who has grasped the spirit of this method, through a thorough course of study under the author and originator, starts forth into a new field, not only of usefulness, but of knowledge which will bring double the income possible to obtain before.

In nothing is Mrs. Darlington more original than in her instruction of teachers. She demands more than the literal knowledge of her method; a deeper musical intelligence must be developed, a firmer hold of the inner meaning of music, a higher sense of responsibility in teaching children, a more sympathetic understanding of the child nature. The method is highly suggestive, and its lines of thought may be pursued indefinitely by the perspicuous mind.

Mrs. Darlington has numerous commendatory letters, also newspaper articles, written by musicians who have looked into her work, and also from students of her method. These may be seen at her Boston address.

Miss Cala Aarup at the Associate School of Music.

MISS CALA AARUP, director of piano instruction at the Associate School of Music, was recently interviewed on the work and progress of her department in that institution. From what Miss Aarup had to say the following is gleaned:

The piano department, which affords opportunities for all grades of effort, from a careful formation of the touch to the highest pianistic attainment, is conducted principally by individual instruction.

Her method, which has proved infallible as a means of insuring a sympathetic and beautiful touch, was acquired in the best schools of Copenhagen and Paris. The most advanced ideas in forming a correct technic are employed, and are the basis not only of safe but rapid progress on the part of the pupil. Classes in which the pupils have an opportunity of making semi-public appearances form a special feature of the system. Classes for four and eight hands, and ensemble playing with string instruments in sonatas, trios and quartets, are included in the course and develop a musician's appreciation of form, as also a knowledge of classical models.

Miss Aarup's pupils are not only noted for their beautiful quality of touch, brilliancy of technic and scholarly interpretation, but also for their rare facility in reading at sight.

Her field of usefulness is greatly extended by her connection with the H. W. Greene Summer School of Music in Brookfield, Conn., where many of her graduates, who are teachers in the numerous schools and colleges, are to be found adding to their proficiency and keeping touch with the advanced ideas of the profession.

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37 AVENUE BRUGMANN,
BRUSSELS, March 13, 1901.

THREE most interesting seances were given by the Ysaye Quartet on February 4, 6 and 7 at the Cercle Artistique, one of Brussels' swellest clubs. The three recitals were entirely consecrated to the works of the great Bonn master, Ludwig van Beethoven.

The program of the first audition was composed of the Trio ("à L'Archiduc"), in B flat, op. 97, admirably rendered by Messrs. Ysaye, Jacot and Dégréef, the well-known Belgian pianist. Then the Sonata for piano and violoncello in G minor, with Dégréef and Jacot. Here the genial Jacot completely sang himself into the hearts of the public, thanks to his large velvety tone, unlike that of most 'cello virtuosi; thanks to its clearness and amplor, and reminding one by its limpidity of that of Ysaye on the violin. Magnificent also his phrasing and style—really a remarkable artist. To end up the program the Quintet in C major, op. 29, by the Ysaye Quartet, and with the assistance of Nestor Lyenne, alto.

The second seance opened with the string quartet in G major, op. 18, No. 2, played with great grandeur and much "ligne," followed by the Kreutzer Sonata for piano and violin, rendered by Dégréef and Ysaye. Having heard this work innumerable times by Pugno and Ysaye, I think I am rather spoiled, for, in spite of the splendid pianistic qualities of Dégréef I found he was not up to the standard of Ysaye in any sense of the word. There was not enough fusion, not enough of the same tone quality between violin and piano; one would almost say that the two interpretations were striving against each other, and though Ysaye played it as rarely I have heard him, the ensemble was not perfection.

The clou of the evening was the Septuor, op. 20, really marvelous in its ensemble, rhythm, nuances, grandeur and simplicity. On the last program the amusing and charming Serenade in D major, op. 8, genially rendered by Ysaye, Van Hout and Jacot; the big string quartet, No. 14, C sharp minor, op. 131, which, though grandly given, showed a little lack of repetitions, and as a finale to this seance the quartet in E flat, op. 16, with piano, rendered with much brio, elegance and verve. It is really funny what imitative creatures we human beings are, as shown in the common acts of every day. Here are the Bruxellois, veritable connoisseurs of music, yet never really appreciating to its full extent Ysaye's quartet. Suffice it for him to go to London, have success, and he returns to his penates the hero of the hour. Such is life!

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The question of nominating Mr. Seguin, of the Monnaie, to the place of professor of singing, vacant since the death of Mr. Bonheur, at the Ghent Conservatory, is under consideration. The administrative commission of the conservatory has made overtures, and everything leads one to

believe that it will succeed. The Ghent Conservatory could not make a better choice.

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Some news from the Monnaie: First, the engagement of the tenor, Imbart de la Tour, for next season; then two matinees of Daudet's "Arlesienne," announced for Holy Week, with the artists of the Parc Theatre, the choirs and complete orchestra of the Monnaie, directed by Dupuis; the cancellation of the contract of Mr. Mondaud, convalescent from an attack of typhoid fever, which he intends going to cure completely in the South, and the engagement of Mr. Chalmin at the Grand Theatre of Marseilles. He will be replaced here by Mr. Belhomme, of the Opéra Comique, of Paris, whom we have heard these last two seasons at the Ostende Kursaal. Mlle. Miranda leaves for Bordeaux.

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Madame Litvinne will return on March 15 and will give four representations of "Tristan and Isolde," then will sing in the "Walküre," of which the study has already been commenced, and which will remain on the boards during the month of April. "Siegfried" will not be produced this year.

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The violinist Auguste Maurage gave a violin recital at the Salle Erard, which, like the preceding one, obtained a well merited success. The program, most intelligently composed, contained, among other works, three pieces of Bach, a concerto in E major, an aria and chaconne, which the young artist interpreted with impeccable style; a poem of Chausson, which had been redemanded, and in which Mr. Maurage gave proof of a fine comprehension, and a concerto of Bach, executed with all the vigor and maestria desirable. The numerous public amply applauded the different parts of the program, and Mr. Maurage among the Bruxellois repeated the brilliant success which he just recently obtained in Paris at several concerts.

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The Belgian composer, Fernand Le Borne, who produced an opera of his at the Imperial Theatre of Berlin, and the Scala of Milan, will resume his "Hedda," a Scandinavian legend in three acts, on March 15.

At the Conservatoire the program of the third concert did not lack a flavor of the piquant. Mr. Gevaert did not offer us as habitually some "vieux-nouveaux," but some very "nouveau vieux," showing what one can yet draw of sensational novelties from the inexhaustible works of the old masters in choosing naturally. The concert commenced by a little symphony of Glück, dating from the beginning of this instrumental form which arrived with Haydn at its apogée soon after; it rather resembles three arias de ballet of different characters recalling those of the musical dramas of Gluck. Then a series of charming small pieces by Händel and Bach, extracted from concertos, suites, &c., and nearly all of them containing a solo confided to some "chef de pupitre." A hautbois solo (andante of Händel), deliciously phrased by Mr. Guidé; a flute solo (Polonaise and Badinerie of Bach), by Mr. Anthoni; the "Chase" of Händel, full of obstacles for the horns, but bravely sounded by Messrs. Delatte and Mahy; a "Sarabande" of Händel, well phrased on the viola da gamba by Mr. Jacobs. To close the series Alphonse Mailly remains alone at his big organ, deliciously preluding with J. S. Bach the work of the great master which had been so laboriously prepared, and whose execution was to follow.

The second part then of the concert, the religious part, was composed of Bach's Cantata, "Ich hatte viel Bekümmernis," which we had not yet heard at the Conservatoire. Work prodigiously beautiful, spontaneous and in spite of this of an extraordinarily contrapuntal mastery, dating, as it does, from the composer's youth. One particularly enjoyed the air of the tenor, very well phrased by Mr.

Swolfs, the soprano's air, agreeably rendered by Mlle. Collet, the superb duo for soprano and basso, where the expressive diction of Madame Miry blended itself agreeably with the well sounding voice of a newcomer, Mr. Mercier, who seemed to us to possess both style and taste. The great success was above all for the choirs Nos. 6 and 8, a "Choral Figure," where a sinuous theme enrolls itself constantly with the austere accents of the choral, reinforced by the trombones, then the final choir, where the "vocalizes" complicate and entangle themselves with the brio and stupefying facility of which Bach possessed the secret.

© ▲ ◎

Under the direction of Mr. Mottl the Ysaye concerts gave us a séance of the highest interest. The Eighth Symphony of Beethoven marked the first halting place. One knows its charm, its gracious turn, the humor which contrasts with the habitual dramatic passion of the master. It even seemed that the eminent conductor wished to underline this roundness, this liberally singing aspect, in the fashion of the popular lied—in the first part notably—while the executants, a little put out by this interpretation, replied with rather a little heaviness. The delicious allegretto was by far the most happily rendered movement. In all the other symphonic pieces on the program the authority and almost magnetic influence of Mr. Mottl on the orchestra were exercised in all their force first in the overture to "Benvenuto Cellini," where Berlioz employs themes of admirable eloquence and expression. Their beauty does not lack the sense of the picturesque or of color.

Berlioz is in this regard full of resources and originality, but rather in the entire domination of the "matière sonore," the science of connection of transitions, which give the sensation of the ethereal, the sublime. Wagner, always the triumphant, once again impressed the mass of listeners with his irresistible and prodigious artistic sensations with the Ouverture du "Vaisseau Fantôme," inflated with the breeze and the waves, the tempest, the dramas of nature and of the heart; with the prelude of "Parsifal," resplendent in all its splendor, with streams of mystic light. After this one had nothing more to wish for, yet in spite of this we had the "Funeral March of Siegfried," of an always so intensely epic emotion, and at last, to finish the concert, the "Huldigungs Marsch," which is one of the rare works of the master where the inspiration is only well sounding. Between the purely symphonic pages was placed Mozart's Concerto in A, for violin, in which a young artist, A. Zimmer, rendered the different movements with surety, elegance and style.

A pupil of Eugene Ysayé, he was in America for a year as professor of the Musin School, and since his return to Belgium has organized an excellent quartet, besides playing in public very extensively, having recently had an excellent success in Cologne, under Wüllner. Mr. Zimmer has more than method, and classes himself among the phalange of excellent violinists which this country contains.

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Before translating all the admiration which an audience almost crazy with enthusiasm experienced at the audition of fragments of the "Walküre" and "Siegfried" at the Alhambra on Sunday, March 10, it will be permitted me to mention the exquisite soirée on Friday at the Cercle Artistique. Among the numerous artist-singers who are heard in Brussels Madame Mottl rejoices in the rare privilege of counting nothing but admirers among the Belgians. She has great vocal decision, and as she possesses, moreover, as sure, as exquisite a sentiment of the nuance, the German lied in her hands lives infinitely rich and varied—alternately idyl, dream, intimate effusion of the heart, a drama abridged. Beethoven, always magnificent; Schubert, in his tragic "Marguerite au Rouet"; Brahms, with the anguished song of the forsaken one,



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moved and charmed the listeners by these pages of superior beauty in their concision. The charming "Chants de Noël" of Cornelius evoked, on the other hand, pure and candid images where the little children resemble pretty pink angels with wings. Mr. Schmedes, who has the qualities of a great singer by his clear diction and generous voice, does not penetrate the soul of the lied, does not give it its stirring and intimate poetry.

He was especially applauded for his vocal efforts. The accompanist, if one can employ that term, was no other than Mr. Mottl, who at the piano knows how to reproduce the quiver in some sort the atmosphere of the orchestra. What a marvelous musician! It is he who in the first order merited the honors of the triumph at the Sunday concert. This time he really played "de l'orchestre," and with a flame and virtuosity which can only be equaled by his astonishing self-possession and the most complete rhythmic command. The execution of the first act of "Die Walküre," with Madame Mottl as Sieglinde and Mr. Schmedes as Siegmund, was as vibrant as could be wished for, with a gradation of effects admirable from all points of view. The Spring, the Sword, the Walhalla, themes engraved nowadays in every memory, and which call for no more commentaries to explain their being both sublime and heroic, where are combined the aspirations of the heart, the forces of nature and eternal love. Applause, recalls without end for the work and its interpreters, in which Mr. Poppe as Hunding naturally takes a modest part. The final scene of "Siegfried" reproduces, if one wishes, the same theme as in "Die Walküre," only magnified. It commences by the Walküre's cry of gratitude toward the light, toward the life which brings her the waited for hero.

But this life means also downfall. It is the subduing of the virgin, from now on surrendered to her conqueror. Nothing more pathetic than the struggle between the sentiments of Siegfried and Brünnhilde, the first superb in his "inconscience," his will and imperious youth; the second troubled, worried, as if revolted, until the moment when, speaking higher than her fears, the love of which she is possessed flashes and exults. This is one of the most beautiful scenes that poet has ever conceived, and the music of Wagner illustrates it with an inspiration which seems to gush out from a torrent of fire. Inspired execution by the orchestra, full of flame and intelligence on the part of Madame Mottl, powerful and sustained by Mr. Schmedes. Great ovation for all. LILLIAN.

Gregory Entertains Mancinelli.

Heathe Gregory, the baritone singer, gave a musicale tea last Thursday afternoon, at 7 West Thirty-sixth street, in honor of Conductor Mancinelli, of the Metropolitan Opera House. Miss Anna Otten, violinist; Edward Baxter Felton, tenor, and William Crawford Weeden, tenor, assisted in a charming musical program. Mancinelli accompanied for Mr. Gregory, who sang songs by Schumann, Alling and Lehman.

Miss Annie Leary, Mme. Rosa Olitzka, Miss Callender, Isaac Iselin, Mrs. Frederick Neilson, Mrs. John Vinton Dahlgren, Mrs. John Van Schaick Oddis and the Marquis Sanza were among the many fashionable guests present.

Brounoff Romanze de Concert.

The John Church Company has just issued this composition, for violin and piano, by Platon Brounoff, and violinists looking for a novelty will do well to become acquainted with the work. It is in the key of D major, graceful and flowing, with a fine climax in octaves, not too difficult and with a playable piano part.



CINCINNATI, Ohio, March 30, 1901.

THE tenth and last of the season's Symphony concerts, Friday afternoon, March 29, and Saturday evening, March 30, offered the following programs:

FRIDAY AFTERNOON, MARCH 29.

Soloist, Edmund Alexander Jahn.

Dante Symphony.....Liszt
Inferno.
Purgatorio.
With the assistance of the College of Music Chorus and Boys' Choir from the Third Intermediate School.
Prelude, Lohengrin.....Wagner
Overture to the Flying Dutchman.....Wagner
Song to the Evening Star, Tannhäuser.....Wagner
E. A. Jahn.
March from Tannhäuser.....Wagner

SATURDAY EVENING, MARCH 30, AT 8:15.

Dante, Symphony.....Liszt
With the assistance of the College of Music Chorus and Boys' Choir from the Third Intermediate School.
March and chorus from Tannhäuser.....Wagner
With the assistance of the Choral Union, Dr. N. Elsenheimer, conductor.
Prelude, Lohengrin.....Wagner
Overture to the Flying Dutchman.....Wagner
Dance of Apprentices.....Wagner
March of Meistersingers.....Wagner
Greeting to Hans Sachs, from Die Meistersinger von Nürnberg.....Wagner
With the assistance of the Choral Union.

As will be noted, there was some difference in the make-up of the afternoon and evening programs. Mr. Jahn sang only at the afternoon concert, and the Choral Union in Wagner numbers was heard only at the evening performance.

With the exception of the "Dante" Symphony, the programs were given to Wagner, and the Symphony hardly interfered with this homogeneous complexion, for Liszt stands very close to Wagner. It is needless to repeat that such a program suited particularly well the genius and trend of Mr. Van der Stucken. Outside of Tchaikowsky there is nothing that fits his taste and capacity better.

Mr. Van der Stucken's phrasing of Wagner is always imposingly effective—and it is so clear that each theme in all manner of intricacies is easily recognized and followed. In the "Dante" Symphony the orchestral forces were brought out to the fullest advantage. The brass, which, in the first movement, marks so many contrasts and climaxes, was forcible, clear and convincing. A few of the intonations were faulty; but, as a whole, this division is deserving of praise. The woodwind and strings were prompt in their attack, and did excellent work in the direction of shading and contrasts. Mr. Van der Stucken's conception of the work reflected deep study and an intimate acquaintance with the intentions of the composer. Poetic and religiously expressive was the second movement, closing with the "Magnificat," "Hallelujah" and "Hosanna" choruses, sung by the College of Music choir and a division of boys

from the Third Intermediate School. This chorus work was exceedingly impressive. The boys sang with prompt attack, and the freshness of their tone volume contrasted beautifully with the musical quality of the women's voices.

The Wagner numbers were effectively played by the orchestra—particularly the Prelude to "Lohengrin," which was a veritable picture of Wagner's conception of the hero of the Holy Grail. The strings are to be especially complimented for the smooth, closely woven texture of their work.

Dr. N. J. Elsenheimer conducted the "Tannhäuser" overture with energy and directness of purpose.

The soloist, Ed. A. Jahn, was recently heard at the Orpheus Club concert in the "Frithjof Saga" of Max Bruch. He sang the familiar "Song to the Evening Star" with a great deal of earnestness. His voice has intensity, and is not without dramatic expression. He had an enthusiastic audience and responded to two encores.

At the evening concert, as already indicated, Dr. Elsenheimer conducted the choruses from "Tannhäuser" and "Meistersinger," which were sung by the Choral Union. The Choral Union is the permanent body of singers which was organized from the great chorus that assisted at the recent dedication of the Covington (Ky.) Cathedral, under the direction of Dr. Elsenheimer.

The Choral Union has been holding weekly rehearsals in Smith & Nixon Hall ever since its organization and is intended to be an ally with the Symphony Orchestra for the production of such works as require a chorus. The Choral Union numbers some 400 voices and their singing amply tested their good material as well as their admirable training. They sang with sure intonation, good expression and prompt attack. The volume was adequate and the musical quality not in doubt. There is need in Cincinnati of just such a chorus that will fill in the void between the biennial May festivals and co-operate with home forces and home talent. Such work can only result in the uplifting of home energy to a higher standard and means more than the biennial hiring of a foreign conductor and a foreign orchestra with the mere supplement of a home chorus. In placing this undertaking in Dr. Elsenheimer's hands no better selection could have been made.

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The third concert of the Marien String Quartet will be given in the Odeon April 11. Ernest Wilbur Hale, pianist, will assist the quartet in the following program:

Quartet in D major.....Von Dittersdorf
For two violins, viola and 'cello.
Trio in B flat major.....Rubinstein
For piano, violin and 'cello.
Quartet in A major.....Borodin
For two violins, viola and 'cello.
(Suggested by a theme from Beethoven.)

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On account of the illness of one of the members of the Marien String Quartet, the final concert of the season will not be given until April 11, a week later than the date announced.

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Edmund Alexander Jahn, assisted by Ernest Wilbur Hale, pianist, will give a recital in the Lyceum April 17.

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As is the custom of the college at this time of the year teachers are preparing their more advanced pupils for recitals. "The Crucifixion," by Stainer, will be given by pupils of Mr. Sterling in the Lyceum Saturday evening, April 6. Signor Mattioli is preparing his pupils for a re-



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cital in which, besides solos, the following ensemble work will have part:

Quartet from Don Giovanni.....Mozart
Misses Cain and Klarer, Messrs. Hubbell and Gantvoort.
Duet, Calm Is the Night.....Goetze
Mrs. Klarer and Mr. Baer.
Duet from Sapho.....Parini
Misses Zimmer and Bernard.

Trio from Gioconda.....Ponchiello
Misses Bernard and Jungclauss and Mr. Gantvoort.
Quintet from The Meistersinger.....Wagner
Misses Klarer and Bernard, Messrs. Hubbell, Dumlér and Baer.

Pupils of the School of Expression and of the department of Delsarte Culture and of Signor Albino Gorno, principal of the department of piano, will also soon give recitals.

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Mr. Van der Stucken and Dr. Elsenheimer express the utmost satisfaction at the work done by the Choral Union.

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The School of Opera of the College of Music, assisted by the Cincinnati Symphony Orchestra, made its bow of the season in the Odéon on Saturday evening, March 23, under the direction of Frank Van der Stucken. Two charming operettas were presented, with the following casts:

THE DOLL OF NUREMBERG.

Operetta in one act. Music by Adolph Adam.
Cornelius, manufacturer of mechanical toys.....Carl M. Gantvoort
Donathan, his son.....M. Cleneay de Bruin
Miller, his nephew.....J. Wesley Hubbell
Bertha, Miller's betrothed.....Gertrude Zimmer

GOOD-NIGHT, SIGNOR PANTALON.

Operetta in one act. Music by Albert Grisar.
Dr. Tiritofole.....George Baer
Pantalon, a rich merchant of Bologna.....Edward Hartmann
Lelio, his son.....L. Trump Brown
Two porters.....G. Carl
.....H. Wesley
Lucrece, the doctor's wife.....Betty Caruthers
Isabelle, his ward.....Agnes Cain
Columbine, maid.....Antoinette Humphreys

Mr. Van der Stucken is to be congratulated upon the success of this operatic undertaking. He certainly deserves it, for he is responsible for all the details of it—the staging, the histrionic management, the rehearsing, the conducting. Miss Gertrude Zimmer is an ideal soubrette—has much histrionic ability and a light, flexible, coloratura voice, always true to the pitch and just suited to the role she undertook. Miss Agnes Cain, too, did herself proud—her voice, sustaining musical quality and dramatic expression. Carl Gantvoort made a great deal out of his part and supported it with a well-rounded baritone voice. J. Wesley Hubbell and Dr. Bruin also acquitted themselves admirably, both as to voice and action. Lino Mattioli has reason to feel proud of the work of his pupils. Others in the cast contributed their share to the enjoyment of the evening. Not to be forgotten is Miss Antoinette Humphreys, soubrette, who did splendidly in the role of Columbine.

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A second presentation of Strauss' setting of "Enoch Arden" was given in the Odéon on Monday evening, March 25, by Theodor Bohlmann, of the Conservatory of Music, and Mrs. Leopold Markbreit. Mrs. Markbreit read with a great deal of dramatic feeling. Mr. Bohlmann's playing showed how thoroughly he had studied the music in reference to the text of the poem, and how deeply he had become imbued with its spirit. This discriminating intelligence was of a high order of merit. Mr. Bohlmann's adaptation of the music, while it varied somewhat from the original score, did not detract from its original charm and individuality; on the contrary, it served to strengthen and emphasize these and bring

them to a closer and better appreciation. It is only a musician of classic attainments who could have accomplished such a task.

The melodrama was relieved by the singing of the Brahms "Liebeslieder," interpreted by the following quartet: Miss Elsa Marshall, Miss Hinkle, Miss Dumlér and Mr. Jahn. The singing was characterized by a beautiful ensemble.

The evening was under the auspices and for the benefit of the Orchestra Association.

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Late on Saturday afternoon last Chas. B. Wilby closed the deal whereby 219 West Seventh street is leased to Oscar J. Ehrigott, the well-known baritone and voice teacher of this city, for one year, with privilege of renewal. This property was once the home of the University Club, afterward for years sheltering the Duckworth Club, and more recently the quarters of the Cincinnati Bicycle Club. Hereafter this magnificent property, so centrally located, will be known as the Ehrigott Vocal School, with Mr. and Mrs. Ehrigott as directors, assisted by an additional faculty not yet fully decided upon. This school home will be formally opened April 1, and early in the month there will be given a reception and recital as a house warming.

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The formal acceptance of Mr. Van der Stucken's contract with the Orchestra Association for another term of six years has been made.

The letter of Mrs. Chas. P. Taft, offering to pay \$5,000 each year toward the director's salary, reads as follows:

"In order to show my deep appreciation of the good work done by the Cincinnati Symphony Orchestra and its director, Frank Van der Stucken, during the last six years, I submit the following proposition:

"1. The board is to maintain the present standard of the orchestra and secure the necessary financial support for another term of six years, insuring an annual guarantee equal to that of the last six years, namely, about \$13,000.

"2. The board is to re-engage Frank Van der Stucken as director of the Symphony Orchestra for a term of six years at the end of his present contract.

"On these conditions I agree to pay annually a salary of \$5,000 to Frank Van der Stucken for his services as director of the Symphony Orchestra during the second term of six years."

The board of directors accepted the proposition without change, and Mr. Van der Stucken signed the contract.

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A piano recital of very exceptional interest was that given by Frederick J. Hoffmann, of the College of Music faculty, in the Odéon on Wednesday evening, March 27. The program was as follows:

Gavotte in E major.....Bach-Saint-Saëns
Sonata, op. 26, A flat major.....Beethoven
Capriccio in B minor.....Brahms
Nocturne in A flat minor.....Albino Gorno
Burlasca.....Albino Gorno
Two Preludes, D flat and C major.....Chopin
Nocturne in F sharp major.....Chopin
Valse in C sharp minor.....Chopin
Vecchio Menuetto.....Sgambati
Magic Fire Scene.....Wagner-Brassin
Isolda's Love Death.....Wagner-Liszt
Senta's Ballade.....Wagner-Liszt

Mr. Hoffmann's playing was characterized by a clean technic which at times reached a certain degree of brilliancy. His rhythmic sense of values was well demonstrated in the Bach-Saint-Saëns Gavotte. The sign of progressive maturity was felt in his reading of the Beethoven Sonata. He played the compositions of Albino

Gorno, who was his teacher for many years, with gusto and con amore. The Nocturne is a thoughtful, musicianly composition, and the orchestral force of the Burlasca is plainly in evidence. Mr. Hoffmann plays Chopin remarkably well. His touch and delivery are sympathetic. His playing of the Nocturne was refined and delicate. The Magic Fire Scene was clean in texture and finely accented.

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The last recital of Henry Froehlich's pupils of the Auditorium School of Music proved conclusively that the orchestra under his direction is making rapid and substantial progress. The young performers played together smoothly and with considerable precision. The vocalists on the program were both pupils of Miss Laura Weiler and sang with pure intonation. Mr. Borjes played the Chopin Nocturne with expression and considerable finish. Mr. Dieckmann played the Mozart Concerto with orchestra. His technic was adequate—musical taste and understanding characterized his work. The quartet for violins was a novel and enjoyable number.

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A fair audience greeted the Charity Concert given by the Auditorium School, in the Auditorium, under the auspices of the Ladies' Aid Society of the Avondale Presbyterian Church. The program was under the direction of Charles A. Graninger. Mr. Earnest's beautiful tenor, Miss Weiler's lovely soprano and Mr. Maish's reliable baritone brought repeated recalls. Miss Oppenheimer read in her happiest vein and her "Rubaiyat" was effectively done.

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The Cincinnati Concert Company, under the management of J. Stuyvesant Kinslow, basso, gave a successful concert at Germantown, Ohio, on the evening of March 29.

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The organ recitals given at Christ Church, in East Fourth street, during the Lenten season, by John Yoakley, have been well attended and elicited a good deal of interest. The selections were made with excellent judgment—both as to their devotional and educational value. Mr. Yoakley is a musician whose influence is being widely recognized and felt. At his last Wednesday afternoon recital he played the following interesting program:

Am Meer.....Schubert
Nocturne in E flat.....Chopin
Christmas Pastoral.....Whiting
Marche Finale, from Te Deum.....Berlioz
Shepherds' Song.....Haydn
Gloria, Twelfth Mass.....Mozart

J. A. HOMAN.

Mrs. Julie Wyman Sings in Buffalo.

IN very complimentary terms the local press commented upon Mrs. Julie Wyman's recent appearance at an orchestral concert in the Teck Theatre, Buffalo, N. Y. The *News* of February 18 said in part:

The soloist last evening was Mrs. Julie L. Wyman, a singer of delightful gifts. Mrs. Wyman has sung many times in Buffalo, but each time she seems to be at her best. And her best is a most artistic musical quantity. Whatever she sings is given with full vocal gifts and with a finish that only a thoroughly musical temperament and an artistic experience can give.

An enthusiastic account printed by the *Express* included the ensuing estimate:

Her notes, from the lowest to the highest, are full, luscious and very sweet. She sings with great expression and enunciates so clearly that the most softly sung syllable is heard distinctly throughout the theatre. Her first song, "Sur la Plage," by Chaminade, was encored, to which Mrs. Wyman responded by singing "The Sweetest Flower That Grows," an old ballad which everyone likes, but which has new beauty when Mrs. Wyman sings it.

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MUSIC IN BROOKLYN.

THE Bach revival has reached the Borough of Brooklyn. A performance of "The Passion According to St. Matthew" was witnessed by a large audience at the Brooklyn Academy of Music last Wednesday night. The Brooklyn Oratorio Society, augmented by several choirs, an orchestra and the solo quartet, appeared under the direction of Walter Henry Hall. With the possible exception of the tenor soloist, the performance reached a standard of surprising excellence, surprising because Bach is beyond the comprehension of many who attempt to interpret him.

The credit for the Bach revival in this country belongs to the little Lutheran town of Bethlehem, Pa. The first performance of the great Bach Mass in B minor was given there. The New York Oratorio Society followed with a performance of the mass. This was last April, and last autumn the same society presented the work again at popular prices.

The Bach Singers of New York, a new society formed last season, gave two concerts in Mendelssohn Hall, at which several of the unfamiliar cantatas of the great Bach were performed. For some reason the Singers have given no public concerts this winter, but as they have the support of many persons of wealth and influence, they will probably be heard again in public. These choristers needed rehearsals, and very likely this season has been devoted to systematic practice work. The Women's String Orchestra, of New York, has made a feature this season of a Bach number on each concert program. No pianist has played here who has not considered Bach, and the same may be said of the violinists and cellists. Altogether, then, it has been a Bach season, a splendid tonic, so all the good music teachers will declare.

While the orchestration for Bach's "Passion Music" is archaic and of the pre-classical period, the work itself surges with dramatic intensity. Like the Mass in B minor, it has a modern sound. Bach was indeed a great creative genius, for he composed for all time, and remains the idol and model of all great composers since his time.

Following are the numbers of the "Passion Music" in regular order:

PART I.

Chorus, Come, Ye Daughters.
 Recitative (tenor and bass), When Jesus Had Finish'd.
 Chorale, O Blessed Jesus.
 Recitative (tenor), Then Assembled Together.
 Chorus, Not on the Feast Day.
 Recitative (tenor), Now, When Jesus Was in Bethany.
 Chorus, To What Purpose Is This Waste?
 Recitative (tenor and bass), When Jesus Understood It.
 Recitative (alto), O Blessed Saviour.
 Aria (alto), Grief for Sin.
 Recitative (tenor), Then Went One of the Twelve.
 Aria (soprano), Bleed and Break, Thou Loving Heart.
 Recitative (tenor), Now, the First Day of the Feast.
 Chorus, Where Wilt Thou.
 Recitative (tenor and bass), He Said, Go Into the City.
 Chorale, My Sin It Was Which Bound Thee.
 Recitative (tenor and bass), He Answered and Said.
 Recitative (soprano), Although Mine Eyes With Tears O'erflow.
 Aria (soprano), Jesus, Saviour, I Am Thine.
 Recitative (tenor and bass), And When They Had Sung an Hymn.
 Chorale, O Fount of Love Unbounded.
 Recitative (tenor and bass), Peter Answered.
 Chorale, Though All Men Should Forsake Thee.
 Recitative (tenor and bass), Then Cometh Jesus With Them.
 Solo (tenor) and chorus, O God, How Deep, How Dread.
 Solo (tenor) and chorus, With Jesus I Will Watch.
 Aria (bass), Gladly Would I Be Enduring.
 Recitative (tenor and bass), And He Came to the Disciples.
 Chorale, O Father, May Thy Will Be Done.

Recitative (tenor and bass), And He Came and Found Them Asleep.
 Duet (soprano and alto) and chorus, My Saviour Jesus Now Is Taken.

PART II.

Recitative (tenor), And They that Had Laid Hold on Jesus.
 Recitative (tenor and bass), And the High Priest Answered.
 Chorus, He Guilty Is of Death.
 Recitative (tenor), Then Did They Spit in His Face.
 Chorus, O Tell Us, Thou Christ.
 Chorale, O Lord, Who Dares to Smite Thee?
 Recitative (soprano, alto and tenor) and chorus, Now Peter Sat Without in the Palace.
 Aria (alto), Have Mercy Upon Me, O Lord.
 Chorale, Commit Thy Ways to Jesus.
 Recitative (tenor and bass) and chorus, Now at That Feast.

Mr. Hall succeeded in doing what some other conductors failed to do, and that is, infuse a devotional tone into the performance. Particularly the chorales were beautifully sung. One seemed really to be at worship in one of the Lutheran churches in Germany in the days when religion meant something in the Fatherland. Of the solo artists, the honors went to Mrs. Marie Zimmermann, the soprano, and Ericsson Bushnell, the basso. Mrs. Zimmermann's voice grows more beautiful. It is one of those rare sopranos, even in all the registers, limpid, true and so sympathetic. Her oratorio singing is particularly convincing and satisfying, and the one pity is that there were not more solos allotted to the soprano.



BESSIE MAY BOWMAN.

Chorale, Mysterious Act of Love Is Here Unfolded.
 Recitative (tenor and bass), The Governor Said.
 Recitative (tenor and bass), But They Cried Out the More.
 Recitative (alto), All Gracious God.
 Solo (alto and chorus), See the Saviour's Outstretched Arm.
 Recitative (tenor and bass) and chorus, Now for the Sixth Hour.
 Chorale, If I Should E'er Forsake Thee.
 Recitative (tenor) and chorus, And Behold the Veil of the Temple.
 Recitative (bass), 'Twas in the Cool of Eventide.
 Recitative (tenor) and chorus, Now the Next Day.
 Solo and chorus, Now Doth the Lord.
 Chorus, Lord, Though Awhile in Tears of Sorrow.

In the "Passion Music" the tenor has the most to do, and it is unfortunate that a better singer was not engaged for the Brooklyn performance. Even if Van Hoose could sing like Jean de Reszké, no one could forgive the acidity and disagreeable quality of his voice. Von Bülow evidently had such a voice in mind when he made his famous remarks on tenors. Mr. Bushnell sang with dignity and surety, and as he was called upon to sing the music of Jesus, Peter, Judas and the high priest, very different characters certainly, he succeeded in establishing

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himself as an artist of uncommon versatility. The contralto was not in good voice, and was reported to be ill.

With Gustav Dannreuther as concertmeister, the strings in the orchestra played exceptionally well, but the basses and the woodwinds decidedly were at odds with each other. The rough playing indicated that the musicians were tired.

● ▲ ●

Last Thursday evening the Temple Choir Festival attracted a great audience at the Baptist Temple, corner of Third avenue and Schermerhorn street. Edward Morris Bowman, the organizer and conductor of the Temple Choir and Temple Orchestra, presented these forces in a program that was calculated to win and hold the attention of the 2,000 people who assembled to hear the music. The musical influences that radiate from the Temple are having a salutary effect on musical Brooklyn. Beginning several years ago with very crude material, Dr. Bowman has gone on until now his singers and performers are capable of undertaking difficult works and presenting them brilliantly. Within twelve months this writer heard three presentations of Max Bruch's dramatic cantata, "Fair Ellen," and the best performance was that given by the Temple choir and orchestra last Thursday night. The entire program for the concert follows:

Overture to Zampa.....	Herold
The Temple Orchestra.	
Chorale, Awake! (The Meistersinger).....	Wagner
The Temple Choir and Temple Orchestra.	
Largo (New World Symphony).....	Dvorák
Carillons de Dunkerque (The Chimes of Dunkerque).....	Carter
William C. Carl.	
Chanson Provençale.....	Dell' Acqua
Mme. Maria Rappold.	
Symphony in G (The Military).....	Haydn
Adagio and Allegro.	
The Temple Orchestra.	
Oh! for a Burst of Song.....	Allitsen
Miss Bessie May Bowman and the Temple Orchestra.	
Choral, Concert Waltz, The Starry Host.....	Milde
The Temple Choir and Temple Orchestra.	
The Will o' the Wisp.....	Cherry
George S. Madden.	
Serenade.....	Moszkowski
The Temple Orchestra.	
Dramatic Cantata, Fair Ellen.....	Bruch
Mme. Marie Rappold, George S. Madden, the Temple Choir and Temple Orchestra.	
Toccata in E minor.....	De la Tombelle
William C. Carl.	
Hallelujah Chorus, from Mount of Olives.....	Beethoven
Temple Choir, Temple Orchestra and Mr. Carl at organ.	

Miss Bessie May Bowman, who made her debut as a professional singer at the concert, is the daughter of Dr. Bowman. Her voice is a contralto with a remarkable compass, rich in the medium register and very sympathetic. Miss Bowman sang the Allitsen song charmingly, and after a most hearty recall added a dainty little song by De Koven, her father playing the piano accompaniment. The young singer was presented with handsome floral tributes, and the universal cordiality of the reception accorded her must have been gratifying to her father, from whom she undoubtedly inherits her musical gifts. Miss Bowman is the solo contralto of the Temple choir. She has been thoroughly trained from childhood, and as the saying goes, "is musical to her finger tips." She is a good pianist and understands the theory of music. Madame Cappiani and Oscar Saenger have been her vocal instructors. Miss Bowman's stage appearance is winning, and with all her youth is dignified, natural and unaffected.

Among the younger singers none show more marked improvement than Mme. Marie Rappold, the soprano soloist of the concert. Although the august title of "Madame" is prefixed to her name, Marie Rappold is girlish and very youthful in appearance. Her voice is both brilliant and sweet and very flexible, and her vocal method is excellent. She sang the music in the Bruch Cantata with the eloquent expression which bespeaks a warmth of temperament not often found in young singers.

Mr. Madden made an agreeable impression and sang in characteristic fashion his song, "The Will o' the Wisp." As an encore after this he sang Valentine's Prayer from "Faust." Madame Rappold added a little love song as an encore after the chanson by Dell' Acqua.

William C. Carl received a very enthusiastic welcome, and when the writer states that he played his best many New Yorkers will know what that means. Carl's organ recitals at the "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street, Manhattan, have for years been an important feature of the musical life in the greater borough. The Largo from the "New World Symphony" never seemed so beautiful to the writer as it did when Carl played it on the organ last Thursday night. Despite the length of the program, the audience compelled Mr. Carl to add an encore after the Toccata by De la Tombelle, and he played a Fantaisie of his own on a Welsh air.

The singing of the choir, composed of 160 voices, revealed the drilling of a master, and the precision with which the orchestra played also was very creditable to Mr. Bowman's patience and unflinching industry. The orchestra is composed of thirty, both sexes and all ages. The clarinetist is a gray haired, venerable man, and the concertmeister a beardless youth.

● ▲ ●

Louis Koemmenich has arranged the following program for the Brooklyn Saengerbund concert before the Institute:

Ich Fahr Dahin, Folksong.....	——
Es ist Eint Raumlucht.....	Lassell
Baritone solo, Henry Bartels.	
The Brooklyn Saengerbund.	
Ballade.....	Moszkowski
Max Bendix.	
Reiter's Morgengesang (Soldier's Morning Song), Folksong.....	——
Am Spinnradchen (On the Spinning Wheel) (new, MS.).....	Saar
Dedicated to the Brooklyn Saengerbund.	
Tenor solo, William Bartels.	
The Brooklyn Saengerbund.	
Ein Kleines Lied.....	Bungert
Serenade.....	R. Strauss
Miss Edith R. Chapman.	
Schlachtgesang, Battle Song (first time).....	R. Strauss
The Brooklyn Saengerbund.	
Albumbliatt.....	Wagner
Nocturne.....	Chopin
Ellentanz.....	Popper-Bendix
Max Bendix.	
Folksongs—	
Zwei Sterne (Two Stars).....	——
Abschied von der Heimath (Parting).....	——
Gutula.....	Schwalm
The Brooklyn Saengerbund.	
Wou'd Thy Faith Were Mine.....	Prockway
The Land o' the Leal.....	Footie
La Belle du Roi.....	Holmes
Miss Edith R. Chapman.	
Landkennung (Recognition of Land).....	Grieg
Baritone solo, Henry Bartels.	
The Brooklyn Saengerbund.	

Mr. and Mrs. Ludwig Breitner, Earl Gulick, Francis Fischer Powers and other artists are to appear at a musical in the Pouch Mansion April 19, for the benefit of the Trained Christian Helpers.

Miss Feilding Roselle's Recital.

MISS FEILDING ROSELLE, the contralto, gave a recital at Sherry's last Thursday afternoon, at which she was assisted by Perry Averill, baritone, and Miss Avie Boxall, harpist. Miss Roselle's beautiful voice and dramatic style were revealed in arias by Gluck and Meyerbeer, and the singer was also heard in songs by Schumann, Schubert, Goring Thomas, Massenet, Nevin, Lowe and Dvorák, certainly a variety of composers and schools. The versatility of the singer proved a little short of marvelous.

Mr. Averill appeared to advantage in his numbers, and Miss Boxall contributed her share to a delightful afternoon. Paul Ambrose accompanied.

Fannie Bloomfield-Zeisler.

Spring Engagements for the Great Pianist.

FOLLOWING close upon a brilliant and successful winter season, Mme. Fannie Bloomfield-Zeisler promises to have an eventful spring. She has been engaged for a tour of nine concerts with the Pittsburgh Orchestra for the end of April and beginning of May. The Federation of Women's Musical Clubs have engaged Madame Zeisler for a concert May 2, when the Federation will meet in Cleveland. Madame Zeisler must realize that she is indeed a prophet "in her own country," for is not the United States her country now, and is she not one of the artists whom her countrywomen everywhere recognize as great?

Subjoined are some recent press criticisms from Madame Zeisler's home—Chicago:

The special event of the occasion was the appearance and playing of Mrs. Fannie Bloomfield-Zeisler in the piano concerto, a work which has daunted most of the pianists with less courage and resource than Paderewski. Perhaps it is scarcely necessary to add that Mrs. Zeisler acquitted herself so well that an ovation awaited her at the end of the concerto. The music public is so well aware of her capacity and achievements in the school of piano virtuosity that nothing else than success could have been expected.

Possibly this composition does not lend itself so fully to magnetic impressions as some less trying scores, a fact which makes the victory of the artist all the more conspicuous. The second (adagio) movement seemed to command her most impassioned efforts, but there was no lack of virtuosity of masterful interpretation at any point, and Mrs. Zeisler emerged from the ordeal in triumph. More than this, she set an excellent example to all other artists by refusing an encore, although the applause continued for some minutes. After such a ponderous work it is scarcely less than cruel to demand that a pianist shall dissipate the impression with some trifling solo.—Chicago Times-Herald.

The large audience which assembled in the Auditorium yesterday afternoon to hear the Chicago Orchestra's third Beethoven concert may be taken, at least in part, as an evidence of the esteem in which Mrs. Fannie Bloomfield-Zeisler is held in this city. The audience was the largest which has appeared at any matinee performance this season, and, while the popular interest in Mr. Thomas' Beethoven cycle shown in previous concerts must be considered, a great part of the increased attendance must be attributed to the soloist.

That Mrs. Zeisler amply fulfilled expectations was shown by the demonstration accorded her after the completion of her program number—the "Emperor" concerto—the player being called repeatedly. That the performance afforded a noble specimen of faithful and sincere Beethoven playing need hardly be said. The concerto was interpreted with reverent regard for the composer's purpose, and if the result of this self-repression and austerity was a somewhat academic reading of the work, the performance as a whole could hardly have been improved upon, either in fidelity or in the balance and symmetry preserved in the treatment of the work throughout.—Chicago Record.

By far the most melodic of the Beethoven cycle was that played yesterday afternoon by the Chicago Orchestra before an audience really fine in all particulars. One reason for this undoubtedly was the presence and performance of Mrs. Fannie Bloomfield Zeisler, who was the soloist of the day.

Mrs. Zeisler's performance of "The Emperor" concerto, as it is called, was also a delight. It is said to have been the first time she ever played it in public, but there was no trace of this in her work. Nothing could have been more feelingly done, perhaps not so much so, had it been something she had played a hundred times. The exquisite cadenza she had made into a real song, to which the orchestra made a noble accompaniment. The tribute of the audience was as sincere as it was generous, although no more generous than this artist deserves.—Chicago Chronicle.

The largest matinee audience of the season assembled in the Auditorium yesterday afternoon to listen to the third Beethoven program by the Chicago Orchestra. Mrs. Fannie Bloomfield-Zeisler was the soloist, and the applause which welcomed her when she first appeared, and at the close of her performance compelled her to bow her acknowledgments more times than one counted, should serve to convince our gifted townsman that she is not without honor and full appreciation here in Chicago.

As for her playing of the "Emperor" concerto yesterday, one hopes to be considered in no wise ungallant when one says that she played the great work excellently for a woman. There are certain compositions which know full revelation only when interpreted by a man, and among them none is probably more exacting in this respect than is this concerto of Beethoven's. One intends, therefore, no reflection

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upon Mrs. Zeisler's abilities when one says she played the work excellently for a woman—she did all a woman can do toward satisfactory performance of it. More cannot be demanded of her, unless it be to leave the concerto alone, and that demand would seem excessive, for she was at all times interesting yesterday and everything she did was beautifully finished. All that a technic which knows not only digital dexterity but includes the subtler powers of tone-coloring and pedal effects, all that intelligence, careful consideration, musical reverence, and musical temperament could contribute to the making of her performance satisfying and complete were present.—Chicago Tribune.

The popularity of the Beethoven cycle arranged by Theodore Thomas was shown in the attendance at the third concert given yesterday afternoon in the Auditorium, when the crush was even greater than for the first two.

The "Emperor" concerto was necessarily the feature of the afternoon, with so splendid a performer as Mrs. Zeisler at the piano. This was a brilliant and polished example of what is best in this art, and any admiration must indeed be excessive. The concerto was played last year at one of these concerts by Paderewski, and the inevitable and excusable comparison simply brings again the element of wonder over Mrs. Zeisler's remarkable and masculine methods. There is a trite and musically historical observation on the sheer futility of the "feminine pianist," but this exception was long ago noted, and the concerto had yesterday an interpreter of broad understanding and grasp not alone of the composer, but of all that is convincing and excellent in the piano.

Mrs. Zeisler's success with the audience was conclusive and complete, and found a fitting expression in enthusiasm over this musician, whom Chicago delights to honor. Mr. Thomas himself turned to applaud her when he had laid aside his baton, and she was compelled to reappear some fifteen times. She at last induced the conductor to share with her in the applause and gracefully resisted the encore demand.—Chicago Inter-Ocean.

It is doubtful whether the Auditorium ever sheltered a vaster audience—political demonstrations not excepted—than it did yesterday afternoon. The sight was truly inspiring! What a reunion of the lovers of the noblest and grandest in musical literature!

Naturally the second number challenges first consideration, for it is no reflection on the immense audience to presume that many had been attracted by the soloist, Mrs. Fannie Bloomfield-Zeisler, an artist always heard with pleasure, of whom Chicago is legitimately proud. Mrs. Zeisler is fond of the "Emperor" concerto, for she played it at the concert which dedicated the Studebaker to high-class entertainment. It would be sheer assumption to say that she has grown since in artistic stature, though the interpretation was far superior, richer, more thoughtful and impressive than that of the previous occasion. But manifestly the difference is due to the surroundings rather than to the varying degrees of the artist's skill.

Mrs. Zeisler is essentially an emotional pianist, yet the "Emperor" concerto is the most intellectual and classic of Beethoven's compositions for the piano. It keeps "temperament" within restraint and depends for its effect upon insight, subtlety, finish and attention to the most exquisite requirements of phrasing and nuancing. It has a beauty all its own, but the auditor must be prepared to grasp it. It does not make itself instantly felt. The concerto is not of the dazzling or overwhelming sort, from a superficial standpoint, though marvelous both on its technical side and in its musical contents. Mrs. Zeisler brought out all the significance and charm of this music, and her reading throughout was characterized by balance, symmetry and loveliness of tone color. The second movement lacked the lyrical quality with which Paderewski's poetic instinct invests it, but in brilliancy and mastery of technic the soloist met the highest standards applicable to mature artists of the first rank. It was an interpretation worthy of Beethoven at his zenith.

Owing to the unparalleled demands made by this work upon the interpreter's faculties and skill, Mrs. Zeisler denied the too insistent audience the much desired encore. She could easily have captivated and "brought down" the house with some popular piece, but after the Beethoven concerto the artistic conscience forbade such a descent. Mrs. Zeisler is to be commended for her firmness.—Chicago Evening Post.

Mrs. Zeisler's popularity in Chicago is well founded, for the verdict of her artistic superiority is cheerfully subscribed to by every musical centre in the world which she has complimented by visiting. She has temperament, she has fingers of chain lightning, her legato skill is quite unsurpassed, even by the wizard Paderewski; as an interpreter she is sympathetic and deep-seeing, but with all this she cannot give to the magnificent "Emperor" concerto the fiery force, the tremendous tone it demands. This is not to her discredit, however—there are a great many piano compositions which seemingly were written with a calm disregard for women artists, entirely for men players, and this particular work of Beethoven's is among these. But it is only fair to say that this lack was not felt especially by Mrs. Zeisler's audience, so richly delicate and brilliant was her work. She received half a dozen recalls, but smilingly refused an encore.—Chicago Daily News.

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THE BERTHOLDY.
WASHINGTON, March 30, 1901.

Trials of a Vocal Teacher.

HOW many vocal students have found their professional careers checked—entirely ruined—by a few handicaps! The graves of these musical and stage ambitions are so numerous that the tombstones crowd closely upon each other, and on each stone is an inscription:

DIED—VOCAL ASPIRATIONS.

At the age of 1 year and 6 months.

Killed by Applause.

We all know the sad story. Ignorance is the starting point. The student expects to "learn" music as a recitation in a set period of time. He finds a teacher—let us say a good one—who starts out with tone work and dry exercises. Pretty soon requests come from home. "Why can't Johnny have a song? I fear he is not progressing properly." That's it. Why can't Johnny have a song? Why does Johnny want a song? To sing for an admiring circle of friends who will say: "Oh, how nicely Johnny sings," or "How much temperament Johnny has," or any of the other rubbish which people do say when Johnnies play or sing.

Johnny's teacher has to eat and buy clothes to wear. This requires money and Johnny's mother possesses a certain amount of this valuable commodity which the teacher needs. So the pedagogue is the slave and Johnny's mother with the purse strings is the master, and she hastens as much as possible the death of her son's vocal aspirations.

What can be done? Nothing. Let the pupils' recitals go merrily on and let the pupils pay the penalty. The teacher does what he can to stave off this craving for applause which kills all desire for serious study, but he is the victim of circumstances and is finally obliged to yield and to sit by and see his pupils one by one committing artistic suicide. It is his choice. The option his pupils give him is "Will you allow us to sing in public before we are ready or will you starve?" He wisely chooses the former, and feeds their vanity, which redoubles itself at each successive feeding, until the pupil stops studying altogether.

If a man can by hook or crook build up such a splendid business that he is obliged to turn away numbers of students, he can then, and not till then, be independent. Then he can lay down his own rules and teach the right way irrespective of the likes or dislikes of his pupils; and his first step will be to shut off the pupils' recitals.

But how many can do this? If there is one who can there are a hundred or more who cannot.

One of the plain necessities to cope with these modern evils is a parents' class. Let each teacher have a monthly class in the time usually given to the pupils' musicale, and let him explain to the parents the purposes and objects

of musical study. Let him give a series of lectures during the season on the proper modes of practice at home, so that the parents will be able to keep an eye on the work of their children at home and assist them in the practice hour. Let him explain to them the development of the throat, the nasal resonance and all the rest of it, and if he cannot then secure their proper co-operation it will be necessary for him to hypnotize them.

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It was one of last season's pupils' musicales. The foreign opera singer was in town absorbing American manners. Seeing him I said: "Come in with me and see what an American pupils' recital is like."

One of our prominent Washington singers who was assisting at the musicale sailed upon the platform.

"Oh, isn't she beautiful!" exclaimed the foreign opera singer, quite overcome with the dazzle which radiated from such splendeferousness.

She sang.

I turned to my companion.

He was disappointed. "Oph!" he said, with that shrug of the shoulders indicating disapproval. "I not like her zinging. She think all the dime, 'How nize I am! How pretty I am!' She not think anyzing about the muzek. Naw, I not like herr."

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Later I was talking with this lady.

"Oh, yes," she said, speaking of a prominent Washington singer of the opposite sex, "he tries very hard to sing, and is quite conscientious about his work. I feel very sorry for him (here her looks betokened the most heartfelt sympathy), for everyone knows he hasn't any voice."

Speaking of one of our lady singers, she said: "I do not like Mrs. Blank's singing, do you? It has such a disagreeable quality, like an old woman's voice."

If the critics dared to criticise the singers half as sharply as the singers criticise each other, what would be to pay?

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Several favorable comments upon this aforementioned Mrs. Soprano have appeared in this column, and one adverse criticism exceedingly mild and inoffensive.

I hear from her indirectly.

"She sends thanks to you for taking up the valuable space of THE MUSICAL COURIER with notices of a person in whom all the American readers of the paper outside of Washington and all the European readers have not the slightest interest." This is what you will surmise. But she does nothing of the kind. "I think," she says, "that critics ought not to be allowed to write such things." What are the "such things"? Why, gentle reader, the "such things" are adverse criticisms of herself. The critic should not be allowed to do anything except to praise Her Majesty.

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On Thursday the Friday Morning Music Club gave a complimentary concert to the Washington Club. The Misses Raynal, Mrs. Bowen and Miss Bell were the participants, and they were assisted by Charles Rabold, the baritone, who sang songs by Brahms, Schubert and Grieg.

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A very friendly and enthusiastic audience was that which greeted Miss Gertrude Harrison at her song recital on Friday afternoon at the Washington Club. Miss Harrison, who has been studying for some months with Mrs. Florence Hill Hormess, and who was formerly a pupil of Mrs. Gerrit Smith, was assisted by Bertha Lucas, violinist, and the accompaniments were played by Archibald Olmstead. The program from beginning to end was artistic. Miss Harrison is a very sweet looking girl and has captivating manners. Her voice is sweet toned, and she sings small, simple songs in a simple way, not attempting to force her voice or to execute difficult coloratura passages beyond her ability. Miss Lucas, a professional pupil of Josef Kaspar,

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played her pieces with perfect tone finish. She is an admirable young artist, and her stage manners and personality are as pleasing as her playing. The accompaniments were played excellently, and altogether it was one of those occasions which leave in the memory a pleasant impression like the odor of sweet violets.

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Miss Marie McFarland, a former pupil of Mrs. Espata Daly, is studying in Paris and writes an enthusiastic letter of her success, much of which she attributes to Mrs. Daly's former instruction.

◆ ◆ ◆

The last organ recital of the series at St. John's Church was given to-day by H. H. Freeman, assisted by Miss Anita Clusa, and a male chorus, consisting of Messrs. Mosher, Sellen, Parker, Boyd, Atkinson, Roberts, Spencer and Huntington.

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Among other musical events of the week were the Choral Society lecture by Mr. Krehbiel, assisted by Mrs. William Bruce King and Mrs. Krehbiel; the Alice Burbage piano recital, and the Friday Morning Club Friday musicale.

BERENICE THOMPSON.

A Recital at the Virgil Piano School.

MASTER MINER WALDEN GALLUP played in many respects a wonderful recital on Friday evening, March 22.

The weather was rainy, cold and altogether disagreeable. Notwithstanding all this, Master Miner was greeted by a large and enthusiastic audience.

He opened the program by playing an entire Beethoven Sonata, the phrasing of which was clear and intelligent and the execution all that could be desired. The different movements were also well contrasted as to tempo and shading, while the allegretto was given with artistic taste and feeling. The last movement, presto, required dash, accuracy and velocity, all of which Master Miner gave with the ease and freedom of a veteran, and, really, he might easily be called a veteran, for he has certainly played and taken part in at least 150 recitals during his short career as a piano student of only twenty-one months. After a slight rest Master Miner gave a Minuet by Löhner written for and especially dedicated to him; "Shakespeare's Serenade," Schubert-Hoffman; a Nocturne by Chopin, and the "Spinning Song," by Mendelssohn. These were charmingly played, and were heartily enjoyed by the audience, who insisted on an encore. In response to this Master Miner played a Chopin Valse. Then followed the D minor Concerto by Mozart. This was indeed a task for so young a player, and a real test of his musical ability as well as technical skill. He played the entire concerto from memory, marvelously well; not only were the brilliant and difficult passages easily executed with effect, but the melodies were made thoroughly interesting from an artistic standpoint.

Master Arthur Beaupré, of Bangor, Me., a young lad of eleven years, who entered the school this season, played the orchestral parts of the concerto on a second piano. He played the arrangement written by Grieg, which is difficult and very effective. He used notes, but really played mostly from memory. He showed remarkable ability, both in execution and rhythm, and also expressed in his playing a musical comprehension of the composition far beyond one of his years.

The two boys kept together throughout the entire concerto. Such playing as this is seldom heard anywhere from children, and Frederic Mariner, whose pupils they are, deserves congratulations for his excellent work.

Vivien McConnell Piano Recital.

WITH the help of Miss Josephine Schaffer, soprano; Mark Skalmer, 'cello; Platon Brounoff, composer-pianist, and F. W. Riesberg, accompanist, Miss McConnell gave a piano recital at Knabe Hall last Thursday evening which showed her development on these lines, under the tutelage of Mr. Brounoff. The young girl has talent far above the ordinary, playing the program printed in these columns last week with much variety of touch and expression and without the printed notes.

The Beethoven "Moonlight" Sonata she played with good singing tone; the last movement with bravour; the Chopin Ballade in G minor with feeling and poetic impulse. Her later solo pieces went well, notably the Godard Second Valse, which she did with grace and taste.



VIVIEN MCCONNELL.

Brounoff's Nocturne in D pleased everybody, and this, too, she played with musical sentiment. Probably the best playing of the evening was done in the Von Weber "Rondo Brillante," which was very clean and rapid in execution.

Further study, notably in the scientific side of music, comprising harmony, counterpoint, musical literature and physics, will develop her undeniably great talent so that the intellectual will have its due place in her playing. This cannot be neglected, if the playing is to have deeper meaning.

Miss Schaffer sang the "Gioconda" aria with dramatic force, brilliant voice, and made a distinct impression on her audience. Quite different style was the lyric "Angel's Serenade," which she sang very sweetly and appealingly, with 'cello obligato by Skalmer. She was so heartily recalled that she sang Schleiffarth's "Waltz Song" as encore.

Mr. Skalmer played with Mr. Brounoff, the composer, his characteristic suite for 'cello and piano, "An Evening in Venice," a work of much local color, highly descriptive throughout, representing a street scene, Cavatina (a beautiful cantilene), Barcarolle and Tarantella. Later he played solo pieces by Bottesini and Goltermann, drawing a

beautiful tone from his instrument, and making effect with the variety and contrast in the Goltermann Caprice.

Accompaniments for the singer and 'cellist were played by F. W. Riesberg.

Miss Bessie M. Bowman's Debut.

THE Brooklyn Eagle, in its report of the Brooklyn Temple Choir music festival, referred as follows to the debut of Miss Bessie M. Bowman:

"The debut of Miss Bessie Bowman, daughter of the director, E. M. Bowman, was made under favoring circumstances. Her success was spontaneous. A host of friends gave her welcome as she made her entrance to the platform, but her singing aroused the audience of 2,000 listeners to a high pitch of excitement. It was a veritable ovation. Her selection, Allitsen's "Oh, for a Burst of Song," to which she had excellent support from the orchestra, was sung with big tone and a breadth of style denoting ample voice and intelligence. She was called back several times to receive the plaudits and flowers which were showered on her in profusion. Miss Bowman's voice is a rich contralto, of great range, of beautifully sympathetic quality and adequate power even for an audience room as large as that of the Baptist Temple. Her phrasing is that of the thorough musician; her sense of rhythm and musical form are much above the average among solo singers, while her dramatic perception and articulation, as revealed in the clever encore song, "Little Doris," are delightful. It is understood that a number of experts have heard Miss Bowman sing and that they predict for her a fine career in oratorio and concert music."—Brooklyn Eagle, March 31, 1901.

Sada Wertheim.

THE success of this young violinist on tour has been marked. She is now in New York. Here are two of her many press notices:

The music loving citizens of Santa Barbara were given a rare treat at the Opera House on the evening of January 16 in the concert of Sada, the renowned violinist. Sada's first number, the "Zigeunerweisen," by Sarasate, was especially adapted to call out her Hungarian spirit and present her character to the audience.

In the "Symphonie Espagnole" the andante was rendered with exquisite feeling and understanding, giving full proof of power and originality, and the brilliant rondo which followed won her a storm of congratulation and threatened a repetition of the encore that had been so imperative after the first appearance. It was, however, the Beethoven Romance in F that brought out her power of comprehension and control, and placed her in the minds of those who had not heard her before among their memories of great musicians. The fact of her age was forgotten. It was as if a developed man gave the music.—Santa Barbara (Cal.) Times.

Personally Sada, the talented young violinist, is a most unassuming and real little artist, who makes a lasting impression on those who are brought in contact with her for the first time. She is so modest that you cannot help liking her; she plays for you with such a friendly acquiescence that you make it your resolve to watch her career hereafter with a personal interest. She is at home the same quiet, unobtrusive personage that you see on the stage when she is playing, and she is, in a quieter way, even more impressive. Sada is an artist to her flexible finger tips; heart and soul she sinks into the composition she is engaged on, whether it be the technically difficult Lalo "Spanish Symphony" or the dainty little "Pizzicato" from Delibes' "Sylvia."—Los Angeles Record.

The Chautauqua Summer School.

DR. H. R. PALMER, the able and popular director of the Chautauqua Summer School of Music, will be associated with the following admirable faculty during the season of 1901 (July 6 to August 16): Wm. H. Sherwood, piano; L. S. Leason, harmony; I. V. Flagler, organ; Miss Georgia Kober, piano; J. Harry Wheeler, voice; Mrs. E. T. Toby, piano; Chas. E. Rogers, orchestra; Mrs. A. B. Robertson, harp, mandolin, guitar; Sol Marcossin, violin; Harry B. Vincent, accompanist, and J. Milton Black, assistant harmony. A circular and full particulars may be secured by addressing the Chautauqua general offices, Cleveland, Ohio.

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FELIA LITVINNE is to be the Isolde of the "Tristan and Isolde" performance in Brussels next May. Brema, Van Dyck and Van Rooy are the other singers who are to participate.

MR. PAUR illustrated with his program and its performance last Saturday night with the Philharmonic Orchestra how Richard Wagner's music should be interpreted, making the performance a delightful contrast to the Wagner performances at the Metropolitan Opera House, where Mr. Damrosch shows how Wagner should not be interpreted. The whole program on Saturday night was a keen satire on the Wagner circus at the Metropolitan, particularly with its "Heldenleben" reproduction. Mr. Paur is a joker, after all.

THE failure of Maurel as an actor will surprise many, who discerned in his Iago and Falstaff the strongest impersonations of the generation. But the lyric and dramatic stage have two opposing standards of mining. This Maurel has discovered. Read what the Paris correspondent of the *Tribune* has to say on the subject:

Victor Maurel's efforts as an actor in modern vaudeville have aroused somewhat amused interest in fashionable circles, where the well-known baritone is still a favorite. The play in which he appeared with Mlle. Charlotte Viche at the little bandbox Théâtre des Capucins is called "Je ne Sais Quoi," and was written by François de Croisset and Maurice Waleff. It is a clever satire on marriages between empty French titles and vulgar American dollars. At the first night's performance your correspondent was seated near Mounet-Sully on one side and next to Lebarry on the other. Although these distinguished sociétaires of the Théâtre Français courteously applauded Maurel's acting, it was readily seen that they did so purely from politeness, not from conviction. It was painfully evident that, with his superb physique and grand lyric gestures, Maurel was like a bass drum among flutes. The attempt was a decided but impressive failure. Not only do the Parisian critics find fault with Maurel for trying to become a comedian, but even the authors of the play pitch into him for spoiling their vaudeville by strangely misunderstanding his part. The result is that Maurel, after throwing up his part, has written to the *Gaulois* and *Figaro* pathetic letters, in which he regrets his brief and disastrous plunge into comedy, and promises never to do it again. Meanwhile admirers of Verdi are very severe upon the singer, because when Maurel, who created the parts of Iago and Falstaff, was asked to sing at the Verdi memorial service in Paris last week, he replied that he was too much occupied with his rehearsals in "Je ne Sais Quoi" to comply with the request.

BROTHER BAUGHAN, editor of the London *Musical Standard*, takes exception to some compliments paid THE MUSICAL COURIER by the London *Echo*. THE MUSICAL COURIER is naturally enough an offense in the eyes of old-fashioned practitioners of the art of suppressing news and printing sheets that no one can read, for the simple reason that in them there is nothing to read. We have always made an honorable exception of the *Musical Standard*, for it is the strongest among its feeble brethren. All English musical papers suffer from inanition. How can a publisher's advertising circular—for that is exactly their function—be of interest or value to advertisers? From its very birth it is limited in its scope, in its capacity for usefulness. How can a paper, printed to proclaim the merits of one firm's wares, attain to any degree of freedom of utterance? Dignity seems to be the watchword of these semi-moribund journals. Well, they are welcome to that quality. A corpse may be dignified, yet it is none the less dead. This remark applies to musical papers of the same ilk on this side of the Atlantic Ocean. The whole system is false, is illogical, is doomed to extinction. Modern methods in journalism have superseded these sleepy, stupid old-fashioned English weeklies and monthlies, which blink at news for fear that it might interfere with the policy of the music dealer who publishes them. Still we bear Brother Baughan no ill will. He is simply not keeping up with the procession.

NOTICE.

NOW after the disastrous ending of the Leipzig Philharmonic Orchestra's tour, this paper finds it incumbent to state that Mrs. Norma Knüpfel, the manager, was advised no less than six times in this office not to induce that orchestra to come to America this season. In view of this position THE MUSICAL COURIER never had any financial transaction with Mrs. Knüpfel, and refused to do business with her, as it has refused to do with other musical managers whose failures were anticipated as was hers.

END OF THE OPERA SEASON.

THE agony is over at the Metropolitan Opera House—the opera season closed last Saturday night, though the regular subscription season was finished last Thursday evening, Helena Von Melbä saying good-bye in "Faust" before a dissatisfied lot of subscribers who, being shunted from Friday to Thursday, lost Jean and Edouard de Reszké in "Lohengrin." All fears as to the tenor's voice being impaired were set at rest by his fresh, glorious singing in "Lohengrin." His farewell was a protracted one, for the public knew of his intention not to return before 1902. Jean made a short speech at an early hour Saturday morning, in which he said: "Au revoir!" Then his admirers slowly dispersed.

Edouard de Reszké, good tempered giant and great basso, was also given a reception. Ternina, who says she will not return next season—which is a pity—shared in the general enthusiasm. At the Saturday matinee "Tannhäuser" was sung and in the evening "Carmen," with Olitzka and Salignac!

The Sunday *Times* made up the following table of the performances:

First Time.	Name of Opera.	Performances.
December 18—	"Romeo et Juliette".....	5
December 19—	"Tannhäuser".....	5
December 21—	"Lohengrin".....	8
December 22—	"Aida".....	4
December 26—	"La Bohème".....	5
December 28—	"Fidelio".....	1
January 2—	"Flying Dutchman".....	2
January 4—	"Faust".....	7
January 5—	"Die Walküre".....	5
January 5—	"Il Trovatore".....	1
January 14—	"Mefistofele".....	2
January 16—	"Le Cid".....	3
January 23—	"Don Giovanni".....	2
January 25—	"Tristan and Isolde".....	4
January 28—	"Les Huguenots".....	4
February 4—	"Tosca".....	3
February 9—	"Rigoletto".....	2
February 18—	"Lucia di Lammermoor".....	2
February 18—	"Cavalleria Rusticana".....	4
February 20—	"Die Meistersinger".....	3
February 25—	"Das Rheingold".....	2
March 1—	"Siegfried".....	2
March 6—	"Götterdämmerung".....	3
March 9—	"Pagliacci".....	1
March 15—	"L'Africaine".....	1
March 17—	"Traviata".....	1
March 20—	"Salambo".....	3
March 30—	"Carmen".....	1
Total		86
Minus four "Cavalleria Rusticana".....		4
Total performances.....		82

Composers.	Times Represented.
Wagner	34
Gounod	12
Verdi	8
Puccini	8
Meyerbeer	5
Reyer	3
Massenet	3
Mascagni	4
Boito	2
Mozart	2
Donizetti	2
Beethoven	1
Leoncavallo	1
Bizet	1
Total	86
Total number of operas given.....	28

Language and number of times rendered:	
German	37
French	25
Italian	24

THE RING AND ITS ANGLES.

DAS RHEINGOLD.

II.

"I AM spinning myself in like a silkworm; but also from within myself am I spinning," wrote Wagner as he spun the music cocoon about the chrysalid poem of "Rheingold." And his imagery was singularly apt: the thread of music unreeled from this cocoon he wove into a fabric of such wonderful design and texture that it will outlast all of its critics, and will be serviceable to future generations of composers. Much has been borrowed from it already in a fragmentary way, yet it shows neither gaps nor fading. As a source of musical inspiration it ought to be invaluable, but as a model it is worthless, for any musician capable of emulating successfully this perfect example has within him the ability to write a great work on original lines.

It seems not so remarkable, this music, if we recall the fact that it was the first spurt of energies accumulated during the six year interval between "Lohengrin" and "Rheingold"; an interval of apparent musical inactivity, but in reality one of great stress, during which Wagner was evolving his true self, and with it a fit mode of expression. "Lohengrin" was only tentative—a beautiful effort, truly—but at best only a milestone in Wagner's journey onward. Had he composed nothing after "Lohengrin" what, to-day, would be his rank among composers? Ever young and sentimentally beautiful as it is, well as it has worn, a man of Wagner's genius scarcely would care to risk his reputation on it; he knew, as anyone may discover who reads the score critically, that between its covers, cheek by jowl with heavenly passages, are pages of banal stuff rudely orchestrated. That it was a prodigious advance over the next lying "Tannhäuser" Wagner realized; but the period of silence following proves that he was not willing to abide by the "Lohengrin" style. Wagner never idled, could never idle; his brain was a vortex of schemes and ideas, and when doing nothing else he was very busy changing his own mind about preconceived theories.

So during the period of 1848-1853, embracing the early years of his political exile, his final musical style molded itself, and of this "Das Rheingold" was the first evidence. Begun in November, 1853, it was finished and completely scored by May of the following year—an incredibly short space of time. Written in a frenzy of joy and despair, driven hard by the clamorings of his genius, which had been stifled and denied utterance for so long, it is no surprise that the music hangs together as it does. It is the most compact of the Ring dramas—a trued block; and when it is produced without intermission, as is now usual, the flow of musical thought is so continuous, the phrases so carefully balanced, and the rugged periods rounded off so neatly, as they are only in Flaubert's prose masterpiece. This comparison is not an idle one; the trick is easier done in prose than in music, for in the latter the medium of expression, while more subtle, is much more vague, and an effect must be calculated more shrewdly. But Wagner knew for the first time in his life exactly what he wanted, and knew that the result was bound to be right. He cast experiments to the winds for his inferiors to gather and toy with—as for himself he was through with them. He had found himself.

"Rheingold," the *Vorabend* of the tetralogy, opens with a musical depiction of the bottom of the Rhine, a difficult musical problem. Here Wagner does not succeed, as in other instances, in imparting his mood of the moment to the audience by the first orchestral announcement; but he builds the entire Prelude of 136 bars on the tonic chord of E flat major, forcing the *Stimmung* by the very insistence of this unchanging tonal mood, at the same time providing an undulating movement of melody,

which he again varies by changes of rhythm, and by these means avoids any approach to monotony. On paper such writing looks so simple that one despairs of its efficacy; and daring such simplicity must have distracted his early critics. Yet the effect is there in the hearing, and is obvious to anyone who listens attentively and intelligently. Toward the end of the Prelude the curtain rises, showing darkly a rocky bit of the Rhine bottom; in the centre a ragged boulder stands high, and about this the Rhine maidens swim and playfully sing a naive melody to words which are painfully foolish in their alliteration. They are guarding a treasure—the Rhine gold—lodged in the peak of the boulder.

Alberich, a dwarf from Nibelheim, now scrambles on the scene, becomes amorous of the maidens, and the ensuing dialogue is of no particular interest until the rising sun penetrating the water it illuminates the gold and arouses Alberich's curiosity. He then learns that anyone forswearing love could shape a ring of this gold, and with it amass untold earthly wealth and influence. This fans Alberich's greed, he renounces love, climbs the boulder, steal the gold and escapes with it, to the distress of the maidens. The scene darkens and descends, hinting at an illusion of transporting one to lofty heights, and when the scenic clouds arise one sees a plateau, while on the opposite side of the Rhine, on a greater elevation, stands a castle.

Wotan, the god, and his wife, Fricka, are alone on the stage; their conversation discloses these circumstances. Wotan had desired a castle, in which the honor of heroes might be glorified; where, as is explained later, valiant men, dying on mundane battlefields, and gathered by Wotan's daughters, are restored to life. To this end he commissions two giants, Fafner and Fasolt, to build the castle for him, promising them as reward the Goddess Freia, a sister to Fricka.

Here appears the first flaw in Wagner's dramatic scheme, and it is probably one that resulted from the retracing of the plot. Why should not Wotan as a god have erected the castle himself? Or, why, if a god, should he not dominate the giants instead of bargaining with them? Of course, the counter argument is that without this condition the Ring could not exist! True, but a clever dramatist reinforces his initial expositions by logic. Now, Wagner meant to typify an order higher than the giant, viz., the gods; he admits that these are not perfect, and even introduces the expressive picture of a one-eyed god: Wotan having sacrificed his missing eye to acquire a wife, Fricka, in whom were vested powers of law. Yet in no way does he prove Wotan to possess any power or advantage over the giants, who, in this case, were ordinary stone masons.

Wotan entered into this compact with the giants incited by the evil scheming of Loge, the fire god, and incidentally the Mephisto of the tragedy. Loge advised Wotan to close the bargain, promising to extricate him by sheer cunning. Here is another illogical point. Wotan dominates Loge, yet Loge, who is only a half god, accomplishes Wotan's destruction—to what end is never explained. The action on the stage now picks up the thread of the story: Freia rushes on, crying to Wotan and Fricka for protection against the approaching giants. At this moment the giants enter and demand Freia. Wotan, who is anxiously awaiting Loge and promised aid, indulges in some legal sparring for time with the giants; Freia cannot be spared, for she is the goddess of eternal youth, raising an everlasting crop of golden apples, which she feeds to the gods, thus preserving them from old age.

Two other gods, Froh and Donner, now enter in answer to Freia's calls for help, and are about to demolish the giants when Wotan interferes; his spear's shaft bears the runes of bargains, and might have no play in these. This seems very inconsistent.

Loge arrives and rows with Wotan in a very un-

godlike manner, endeavoring to shift the responsibility of the tangle. He acknowledges having found no ransom for Freia, but relates that in his wanderings he encountered the Rhine maidens, who told him of the theft committed by Alberich, and asked that he enlist Wotan's power in restoring the gold to them. Instead of arousing sympathy for the robbed ones Loge's recital plants the seed of envy in the breasts of his listeners; they begrudge Alberich his treasure.

At this point there is another loose end. Loge tells Fricka that an additional power, possessed by the Ring, is that it assures the faithfulness of the husband if worn by the wife. How a ring, whose very shaping depends upon the renunciation of love, can be made applicable to the hallowing of a marriage tie is inexplicable, save it is a lie of Loge, who invents the story in order to interest Fricka; and if so, the invention is a needless and a stupid one, and the dramatic liberty is questionable.

The giants after a consultation propose to release Wotan from his agreement if he will give them the treasure already accumulated by the dwarfs, who are now all slaves to Alberich, governed by his ring. Wotan scorns this proposal, whereupon the giants allow him a grace of time in which to reconsider his decision and depart with Freia as hostage. This leaves all the gods most dejected except Loge, who taunts them with threatening old age, now that Freia and her rejuvenation fruit are no longer at hand, which reminder goads Wotan to a sudden resolve: to visit Nibelheim and rob Alberich of his treasure. Loge flings in Wotan's face the dishonesty of such an act, and even impudently suggests that he descend through the Rhine to Nibelheim. Wotan flinches, but sees no alternative, and together he and Loge disappear in a cleft.

The third scene discloses Nibelheim. Alberich, by means of the Ring, has become czar of the Nibelungs, who toil incessantly in their smithies for him. He has compelled his brother Mime to forge him a tarnhelm, by means of which the wearer can effect any desired change of form. Wotan and Loge descend and enter on the scene, finding Mime groveling, cursing his fate and repeating to them tales of state of affairs at Nibelheim, when Alberich enters and demands their business; they attribute their visit to curiosity, expressing wonder at the size of his treasure, with which he threatens the existence of the gods, and cunningly coax from him the details of ring and tarnhelm. To prove the working of the latter, Alberich transforms himself first into a comical dragon and then into a toad; as such he is captured and bound by Wotan and Loge, who, with the prisoner, ascend to their habitation.

For the last time the scenery changes back to the plateau shown in the second scene, and on it the two gods and Alberich arrive. He reviles them in his anger, and why Wotan, who has the power to destroy—as shown later in "Walküre"—does not put an end to him remains a stage mystery. Instead, Alberich is forced to call up his dwarfs from Nibelheim, laden with gold, which they deposit and scamper away; then he is robbed of his tarnhelm by Loge, and finally Wotan wrenches his ring from him. Here Alberich voices an elaborate curse, extending over every future possessor of this gaud, until he, Alberich, regain it. And, oddly enough, the curse comes true. Wotan, Fasolt, Fafner, Siegfried and Brünnhilde all perish in accordance with it. Now this is the most doubtful dramatic logic. Why should the curse, coming from one of the lowest order of men, Alberich, himself a thief and an otherwise unprincipled person, sway the destiny of a god, his daughter, the giants and ideal manhood?

Alberich returns powerless to Nibelheim. The giants return with Freia, the other gods assemble, and the bargaining is concluded; the giants surrender the goddess in exchange for the gold, the tarnhelm refuses at first to yield it; while hesitating Erda, the mother of wisdom, appears and advises him to part with it. Why, one might ask in all con-

sistency, if Erda is a goddess and an all-wise one, why does she not counsel Wotan to return the ring to the Rhine maidens, the rightful owners? She could certainly have awed the giants with a mention of the Ring's curse, so that they would have been satisfied to lose it, accepting only the gold and tarnhelm as a wage. But this would have resulted in the ending of the drama! Then why is Erda introduced at all? Musically, she has ample excuse for existing—dramatically she has none. She warns Wotan of the approaching fall of the gods, but this is quite needless, as anyone with half an eye can see that at the present rate Wotan cannot last—he lacks morals.

So Wotan throws the ring to the giants, who, incited by Loge, immediately quarrel about it, resulting in the murder of Fasolt by Fafner; the latter then departs with gold, tarnhelm and ring. Donner, descending a rock, commands clouds and mist to envelop the scene, which, rising, leave a rainbow leading across the Rhine to Wotan's castle, Walhall. By means of this the gods are to enter their new abode, and are about to do so when the plaint of the Rhine maidens lamenting the loss of their gold is heard. Wotan is annoyed by it, but proceeds with the others toward Walhall, while Loge sulks and muses over the advisability of destroying them; he is disgusted with the godly crew.

Thus the end of "Das Rheingold," a work demanding attention, more by reason of its bearing on the dramas following it than on account of any inherent dramatic beauty. Indeed, there is very little of dramatic cleverness displayed in it, and, barring the theft of the gold in the first act, it is practically without a climax of action.

Musically, the story is a different one. In "Rheingold" more themes are originated than in any other one of the Ring, and the dexterity with which these are introduced, developed and used reminiscently is nothing short of marvelous. In thematic frugality Wagner equals no one less mighty than Beethoven, using themes in every conceivable manner, forging and welding them to fit his musical mood, wasting nothing in which there is left a particle of usefulness or material for further development. His music coerces the hearers' imagination into a sympathetic attitude, even when reason and logic rebel at the absurdity of stage figures and the inanity of their actions.

As in "Rheingold" so in the others of the tetralogy, the music, not the play's the thing. That Wagner liked to consider himself a greater dramatist than a composer can be counted as a childishly perverse conceit; and this is not the only instance in which Wagner the musician contradicts Wagner the man.

DOCTOR OF MUSIC.

IN R. J. Jessup's musical column of the Salt Lake City Tribune of March 17 we find the following:

Prof. H. W. Parker, dean of the school of music at Yale, was recently written to by an admirer of Sousa, asking if the Yale corporation could not be induced to confer the degree of doctor of music on Mr. Sousa. Professor Parker's reply was not encouraging, for he said: "I appreciate your admiration of Mr. Sousa, and wish I could consistently recommend that the degree of which you speak be granted him. The degree, however, has not been conferred for many years by Yale University, and is likely to remain in abeyance for some time to come. Furthermore, I think it rather outside the province of a university like Yale. In my opinion, the degree which you suggest should be conferred only for distinguished achievement in the field of original composition in the higher forms." That is to say, unless a man threatens to become a Bach, a Beethoven, or a Wagner, he need not lose any sleep in ever hoping that Yale will make him a "Mus. Doc." Professor Parker's position is unphilosophical, in that he limits to a special and very limited field a degree that from its very nature is generic rather than specific. Such musical composers as the professor refers to are, like the poet, born, not made, and are very few at that, and the professor's claim throws out of consideration men of the highest merit and attainment in every field of musical activity but just the one narrow sphere referred to. A doctor of music

should have a wide knowledge of music in its scientific and artistic departments, considering music as a whole, and if Mr. Sousa's attainments do not come within that scope, there is no one in this country worthy of a doctorate. Yale has been in the past free with her doctorate degrees in divinity and law, and why she should be stinted in the bestowal of a doctorate degree in music is hard to understand. Baccalaureate degrees in music are given to all who spend a specified time in local professional study and pass examinations. Possibly some other institution quicker to sense Mr. Sousa's worth will confer the deserved degree.

For years past the title of Doctor of Music has been in bad odor in this land, particularly through the efforts of this paper, which published the names of dozens of men using the title on the strength of its bestowal by a piano school or obscure country college or something of the kind. Here in New York a number of private conservatories of music issue degrees of Doctor of Music to anyone that may deserve it, according to the judgment of the man who runs his little conservatory, and in that manner the title has become ridiculous, and even those musicians upon whom it was conferred for merit by important institutions refuse to use the title because of its relative absurdity.

Sousa needs no title with such blemishes, a title which, if utilized by him, would only enable the musical frauds that now use it to point to Sousa as a colleague. Besides that, Sousa needs no title any way; he owns a choice one in his own name, leaving aside entirely Prof. Parker's argument.

MICROBES AND THEATRES.

NOW that Paris has survived her Exposition and is beginning to set her house in order, Dr. Hanriot, a member of the Academy of the Medical Sciences and of the Public Health Bureau, has resumed his investigations into the sanitary conditions of the buildings in which large numbers of people regularly assemble. On the common principle of making first observations on the lower animals, and then proceeding to the superior creatures, Dr. Hanriot is engaged in a methodical study of the theatres before he investigates the churches. As far as is at present known, he holds that the modern theatre auditorium is dangerous to health for many reasons. In the first place the ventilation is nearly always—of course, in Paris theatres be it understood—imperfect, and a mere ventilator does no good. In fact it is more likely to do harm, for it merely sets the air in the inclosed space in motion without purifying it, and if the apparatus introduces some so-called fresh air from outside it merely introduces more dust and microbes. In the second place he quotes the old proverb that "where the sun does not enter the doctor does," and declares that it is a great hygienic drawback that no beam of the blessed sun, one of the most important natural antiseptics, ever penetrates the theatres. Still worse in a sanitary point of view is the furniture of the auditorium; plush or velvet seats, lace and silk hangings, carpets on the floors, all the home and breeding places of countless varieties of microbes. Unfortunately, the more gorgeous the theatre, the more successful the entertainment, the greater is the danger of spreading disease. Every sound of applause awakens the slumbering microbe to do its deadly work. Is it any wonder that actresses are attacked by grip, that tenors lose their voices, and that many of the audience have to go out "to see a man"? The danger to health lurking in the cushioned stalls of theatres was pointed out years ago, when new seats were placed in many old theatres. The cushions, which, to please the eye, were kept carefully dusted and brushed, were found when opened up to be mere masses of corruption. What else could be expected from cushions stuffed with all kinds of cheap and refuse material, and sat upon for decades by perspiring crowds in an overheated space?

Of course, the Paris theatre managers oppose Dr. Hanriot, and their opposition compelled him to suspend his researches during the Exposition, but he is

now resuming his task, and will publish his results as soon as his labors are completed. At present he demands better ventilation, large openings to admit sunlight, the substitution of leather for the plush and velvet cushions, removal of all hangings, portières and the like, covering the woodwork with varnish or lacquer that can be washed, and a non-absorbent flooring that can be washed and thoroughly dried.

MUSICIANS BORN IN APRIL.

APRIL, the month of spring showers, the diamond and last for the succulent oyster, presented to literature a Shakespeare and to statesmanship a Bismarck, but there is no record anywhere of a composer of the first rank born in this month. January gave us Schubert and Mozart; February, Mendelssohn, Händel and Chopin; March, Bach and Haydn; May, Brahms and Wagner; June, Schumann, Grieg, Gounod and Richard Strauss; July, Gluck; September, Dvorák; October, Johann Strauss, Jr., the "Waltz King"; Verdi, Saint-Saëns, Bizet and Liszt; November, Rubinstein, and December, Beethoven and MacDowell. Including Palestrina, of whose month there appears to be no correct data, these names make a fair list of musicians who have made and are making a stir in the world. Not wishing to incur the wrath of the ghosts of departed musicians, or reproaches from their descendants and relatives, we would not dare publish a complete list of composers to whom the adjective great could be applied. That is a point each critic and each reader must settle for himself or herself.

We have no inclination either to get into controversy with the type of critic who, recently in a letter to a daily newspaper, declared Schumann to be "nothing but a song writer." When it comes to discussing composers, "ignorance is not bliss," but misery that is both hopeless and ridiculous. Philosophers, especially those concerned with the occult studies, will be interested to find that the months in the calendar year without the letter R were not conducive to the creation of musical genius. Most of the musical immortals were born in the autumn and winter months. Musicians with talents varying from respectable to brilliant are ushered into the world almost every day, and it has always been so, since music became an art, and thus we learn of clever compilers who have actually made a musicians' birthday book, with the birth of a composer, virtuoso or singer registered for each day in the year.

While no composer of the first rank, according to our ideas, was born in the month of April, this mercurial month has its quota of composers of talent and ability. While we cannot find birthdays of great creative musicians in April, we have discovered two virtuosos of the first rank ushered into the world with the early April showers—the violinist Ludwig Spohr (born April 5, 1784; died October 22, 1859); the pianist Eugen d'Albert (born April 10, 1864) still delights music lovers in the Old World.

The composers and musicians born in April, whose works and activities are familiar to this generation include Ferruccio Benvenuto Busoni (born April 1, 1866, still living); Jean Baptiste Le Moyne (born April 3, 1751; died December 3, 1796); Hans Richter (born April 4, 1843, still living); Friedrich Robert Volkmann (born April 6, 1815; died October 29, 1883); Giuseppe Tartini (born April 8, 1692; died February 16, 1770); Theobald Bohm (born April 9, 1794; died November 25, 1881); Hermann Zumpe, born same date, but in the year 1850; Sir Charles Hallé (born April 11, 1819; died October 25, 1895); Eduard Lassen (born April 13, 1830, still living); Franz Von Suppe (born April 18, 1820; died May 21, 1895); Olaf Svendsen (born April 19, 1832; died May 15, 1888); Peter Ludwig Hertel (born April 21, 1817, still living); Pauline Lucca (born April 26, 1841, still teaching at Vienna; Friedrich

Von Flotow (born April 27, 1812; died January 24, 1883); Ludwig Schytte (born April 28, 1848), still living; Franz Ondricek (born April 29, 1859), still living.

In our previous reviews of musicians' birthdays we touched upon the astrological significance of the different months, and the zodiacal divisions tell us that the sign "Aries" (the Ram) rules until about the 20th of this month, when Taurus, the Bull, comes rushing in. Aries, say the seers, rules the head, and Taurus the neck. The former is a "fire" and the latter an "earth" sign, and both lead their triplicities. Those born on the "Cusp," that is, born between April 20 and 26, partake of the characteristics of both signs. Good heavens! These people are to be pitied for having the combined qualities of a ram and a bull; the individual cannot have an easy time cultivating a saint-like attitude. Aries people are usually leaders, and the Taurus people are usually fighters. Most of us know to our sorrow that men who want to be leaders, and men who would rather fight than eat, are not comfortable people to meet in daily life, however one may admire these qualities in books.

The sign Aries rules from March 20 to April 20. The predominating virtues (thank heaven for the virtues!) of the Aries individual, enumerated by the astrologers, are generosity, sympathy and loyalty, especially to friends. The Aries people are the kind who do not hesitate to strike the vulnerable point when they deal with enemies. Rash temper is ascribed as the fault which ruins many good prospects for the Aries man, and the Aries woman is warned to overcome a certain inherent jealousy, the real cause of her failures and unhappiness. But as rash temper and jealousy are almost unknown in the musical profession, we need give our army of readers no further advice upon this all absorbing subject.

Strangely enough, the regenerative influence of the Aries Ego is the tender passion—love. Indeed, the astrologers aver that all the "Fire" people are ennobled by the strange power, but it must be the real, soul awakening love, with an object worthy of it, and not the fleeting fancy inspired by a pair of dimples and a sylph-like form. For them possibly the intentions of the Aries men are no more honorable than those of men born under less ethereal signs.

METAPHYSICS IN MUSIC.

WHEN progress is recognized as meaning in itself the greatest good to the greatest number; when we have but to take a most cursory glance over the pages of political, sociological and artistic history to prove it, it seems strange that this benefactor to mankind cannot make a move or suggestion which is not instantly met with bitterest opposition by those it is its destiny to aid. The man of progress is a warrior; if he pursues the fine arts as a calling he barely escapes with his life.

What we are about to write is not a positive statement of our platform, but an unprejudiced survey of the artistic tendencies of the day. We look around us in the industrial world, we see and approve the strides taken to minimize labor, useless expenditure of energy, money or time, and from wireless telegraphy, to the invention which enabled our enormous guns to be fired many times oftener in a given space of time, we rejoice at the results of progress. We see and know that it is good, so far as these practical results are concerned. But what happens when a new philosopher or naturalist arises? What happens to the man who dares to say new things in a way with an orchestra? What happens to that playwright who refuses to tread the old path of Shakespeare, Marlowe, Schiller, &c.? The public rises *en masse* and says: "Away with him! The old is better than the new," and then the unfortunate man of artistic progress commences his run of the gauntlet of superstition, prejudice, ignorance and malice, which ends for him in a madhouse, starva-

tion, or suicide, or that penury more bitter than all of the three.

With the lessons taught us in the past, what is the use of putting one stone in the path of the man who has demonstrated his right to be heard, to reconstruct, reorganize? We have opposed everything from homeopathy to Strauss (not that either suggests the need of the other), and always to our own temporary detriment.

We have learned better in practical matters, and now it is high time to recognize the fact that literature and art have a perfect right to keep pace with the times. It would scarcely be consistent in an age when one can be shot around the world in an air tight projectile to have music, dramas and books of the age of Noah's Ark. Let the pioneers alone; they are the strong men who will work out their salvation and ours. Skepticism is to be lived through and above. In the literature and much of the poetry of the day we find a mighty struggle going on, mightier perhaps than ever before, to grapple with, chain, analyze, that of which one writer says, "Deeper than reason is the inexplicable caprice of the *inner life*." The *inner life* is not the life of the emotions of love, hate, grief—these are but surface ripples disturbing its calm; the *inner life* is essentially the essence of all things, of time and space which are not, of the will which must be annulled and return to itself, of those vibrations the bases of all life and sensation, physical or metaphysical.

Surely in their efforts to get beyond the realm of the tangible, visible, material, into that higher sphere where the secrets are those of existence, equally tangible and visible for those who search with sufficient faith and worthiness, in their efforts to *know* and to make mankind *know*, they should be encouraged, even as are the efforts of the chemist to discover new atmospheric elements, for his endeavors are perhaps even more futile than those of men like Richard Strauss, or Friedrich Nietzsche, Tolstoi, Ibsen or Goethe in the second part of "Faust." It is all darkness, the shadows of which are pierced by these minds which reach out in their individual fashion to know that *inner life*. The time must come when this *inner life* now unrevealed to us, which we know exists only as we know of the unseen forces of nature which surround us, will be as clearly understood as any branch of physics, chemistry, and the alchemists who will bring its nature into our hands will not be the metaphysicians, in spite of their clear logic, but musicians or poets.

It is perhaps time for art, which is most closely akin to the realm we seek, whose perfect nature is most clearly a part of it, to come into its own, and give voice to its own soul. No longer must music remain an expression of the crudest of men's emotions; of love, hate, melancholy, physical pain; it must pierce beyond this and tell us of its own real nature, which is our real nature, that *inner life* sought by scientist and metaphysician, each after his own fashion, and which means "self-recognition." "Self-recognition" will be gradually chained to earth by those masters who seek for it with all the power of their "constructive imagination." When you listen to a great creation, perhaps one which stupefies your mental faculties with its present complexities—when you read the great, perhaps seemingly unlovely problem play, or the book of science, which apparently replaces rose leaves with cold steel, do not turn away, condemn or scoff, wait a long time and murmur, "Perhaps." This is how Strauss should be taken to-day. Brahms, too, must be so cherished. In their works, there are strongest indications that in voicing the new movement, the progressive movement consistent with the age, they are reaching up after that which has ever eluded us, save, sub-consciously, the "*inner life*."

Give the great minds of the age every encouragement, for they are fighting and struggling for us, not for themselves, and it is not impossible that they may win for us from the mysterious depths of space

that priceless boon denied us heretofore, "self-recognition." Let us crucify no more prophets, for we only keep the light from our own eyes, and our own bearing upon eternity from our own knowledge. "The spiritual life" isn't a gentle or an easy thing. It is indeed through and through, and forever paradoxical, earnest, enduring, toilsome. Yes, if you like, painfully tragic.

As the masters of science and art fight through much of the tragedy for us, in that they bring us the fruits of their labors, painful and heart breaking, in the messages they wrest from the shadows of eternity, it is the least we can do to listen to them in patience and reverence, for in truth we are very mediocre clay, while they, right or wrong, in their works have walked in the *light* or in its reflected beam.

THE LEIPSIK ORCHESTRA.

THE American tournée of the Leipsic Philharmonic Orchestra, under the direction of Hans Winderstein, ended in Atlanta before the conclusion of the scheme as originally outlined, and the Orchestra, together with Mr. Winderstein, left for Europe yesterday on the Kaiser Wilhelm der Grosse. Mr. Winderstein and his Orchestra made an artistic success, but one of the peculiarities of the event was the fact that the German citizens seemed to ignore this German orchestra entirely.

On consultation with this paper some months ago the projectors of this enterprise were frequently advised not to undertake the journey, and we particularly cautioned Mr. Winderstein not to come to America unless he had ample guarantees. It appears that Mr. Winderstein was advised by the management here, which was an amateur one, that everything was provided for; and, although he frequently asked for information, being in doubt himself, he was nevertheless advised to come here on the strength of assurances that everything was in good shape, when such was not the case. The fact is that Mr. Winderstein was actually duped into this tour contrary to the best professional advice. He has the one satisfaction that he was artistically successful, but his advisers, who are responsible for this calamity, might have foreseen if they had been guided by ordinary, common business sense that, under the prevailing conditions, it was impossible to have made a financial success of the tour of the orchestra. Indeed, it is no less than a crime to have brought this orchestra, with Mr. Winderstein, over here without fixed guarantees, which were impossible.

SAYS Mr. Betts in the London *Daily News*:

In order to conserve the Bayreuth monopoly of "Parsifal," the copyright in which will expire twelve years hence, when all Wagner's operas will fall into the public domain, a determined attempt is being made in the bill now before the Reichstag to extend the duration of German copyright in musical and dramatic works to fifty instead of thirty years after the composer's death. This, we believe, is the term suggested in the British bill now before the House of Lords, and it is the term in France, Sweden and Russia. In Italy the term is forty and in Spain eighty, years after the author's death. To free "Parsifal" would, however, not be of much service to England, where a stage performance is not likely to be permitted.

A report recently appeared in many papers (though not in the *Daily News*) that Dr. Edward Grieg had accepted an engagement to conduct one of his orchestral works at the last Philharmonic concert of the season. We are authorized to state that no such arrangement has been made, or is at all likely. Dr. Grieg is, however, thinking of coming to England during the spring of 1902 for a provincial tour and some London concerts.

Stewart Recital.

THIS affair occurred in the Waldorf before an interested audience, of goodly size and dressy appearance. Miss Stewart was in unusually good voice and sang with much fervor and dramatic verve. Especially was this the case with the three French songs by Hildemacher, d'Hardelot and Godard; in the latter she rose to great dramatic heights, singing a low A and a high C sharp with thrilling effect. This latter Godard number is a youthful composition, entitled "Eloa aux Enfers," and sounds like Italian-French grand opera.



Hymn of Man.

O Dreamer! O Desirer! Goer down
Unto untraveled seas in untried ships!
O crusher of the unimagined grape
On unconceived lips!
O player upon a lordly instrument
No man or god hath had in mind to invent;
O cunning how to shape
Effulgent Heaven and scoop out bitter Hell
From the little shine and saltiness of a tear;
Sieger and harrier,
Beyond the moon, of thine own builded town,
Each morning won, each eve impregnable,
Each noon vanished sheer!"

Deem not that mighty gamut frame was set
For wanton finger-fret!
No empty-hearted gymnast of the strings
Gave the wild treble wings,
Or flung the shuddering bass from Hell's last parapet,
Though now the Master sad
With vehemence shall break thee,
Not lightly did he make thee,
That morning when his heart was music-mad;
Lovely importings then his looks and gestures had.

WILLIAM VAUGHAN MOODY.

THE recent death of James Stephens, Head Centre of the Fenian Brotherhood, did not call forth as much comment and recollections as I fancied that it would. Stephens was a man of dreaded power in his day. Once as a boy I was taken upon his knee and made to promise that when I grew up I would fight England. That I did not keep my promise is simply because all my time is occupied in warring with the English language. I haven't leisure enough to take up arms against the country of Chaucer and Swinburne.

When Stephens was in this country, Charles Roberts was president of the Fenian Brotherhood and James Gibbons vice-president. The latter I knew slightly. In the role of grandfather he occasionally spanked me; indeed when he wasn't occupied in dictating fulminating editorials against the English Government, he looked after my behavior. It is related of him that once when addressing a large and excited body of Irish-American citizens in Buffalo the floor of the hall gave away and with it the entire audience went cellarward. As it was St. Patrick's Day, James Gibbons, who, being on the stage, hung on to a window sill and continued his passionate address on the wrongs of Ireland. I could never find out how many of the patriots were wounded in the crush. After that it was said that to kill a Gibbons, the only safe way was to heave a brickbat at his head when one of the tribe could be caught engaged in prayer. This is an old County Donegal superstition; and though there have been and still are many ecclesiastics in the family, no one was ever overtaken in prayer by an enemy. Why, I can't say.

* * *

Happy Maurice Barrymore! After a sudden death there is no such satisfactory ending to a brilliant life as madness. Barrymore is at last at peace. His delusions are now for him actual facts. Hugh Craig tells me that the family name of Barrymore is said to be Klein.

Leopold Godowsky played the piano part of Dvorák's A major Quintet with the Kneisels last week in Mendelssohn Hall. His work, as was expected, was beautiful in its clarity, precision, delicacy and musical quality. He carried the harmonic foundation of the music without a suspicion of tone forcing or pounding. It is the utter absence of all that is artificial or strenuous in Godowsky's playing that deceives those whose eye is gratified by physical contortions. I hope that Godowsky will give a recital before he returns to Europe. I am curious to hear those Chopin transcriptions.

* * *

Last Saturday afternoon they let loose a real live lion in Carnegie Hall, who roared so ferociously, yet so gently in Liszt and Chopin, that the usually placid atmosphere of the Young People's Symphony concerts was sadly disturbed. Arthur Friedheim played the E flat Piano Concerto of Liszt, and played it like a house afire. Whatever else you may cavil at in the performances of this virtuoso, his Liszt playing is certainly impeccable. I am no longer fond of the E flat Concerto; it has been done to death by a mob of ivory bruisers. But Friedheim galvanizes its old bones into action, and so overwhelming was his interpretation that I found myself sitting high in my stall, wondering if the fire engine would really run over the orchestra and smash it to flinders. However, it didn't. Frank Damosch had a long chase, a stern chase, the nautical ones would say, after the piano in the last movement, for Friedheim, without seeming to exert himself, kept putting on steam until the finale was a mad runaway.

But the tonal magnificence, the breath-catching brilliancy, the surety and *diablerie* of the performance! Really Friedheim is another man. He has awakened from that long Weimar nap of his, and I am sure that his pulse beats faster than it did ten years ago. He gave three preludes of Chopin with scornful ease and dislocated the Eroica Polonaise by his rapid *tempo*, and rhythms, too jolting in character. I still believe in a stateliness of speed in this polonaise; the octaves were extraordinary, yet I think that the polonaise spirit suffered. However, we shall hear Friedheim in recital this evening, and at Mendelssohn Hall. It will be time enough next week to discuss his art.

* * *

Now follows nice reading for the Wagner idolaters. The story is *bona-fide*; it cannot be contradicted. And to back up Bélart's narrative, the Parisian critic of *Le Temps*, M. Michel Delines, has something to say on the subject himself.

* * *

Every Wagner enthusiast has read the two biographies of the Bayreuth master by Chamberlain and Glaserapp. However, all has not yet been said about the tempestuous life of this many-sided composer whose genius, from a great height, dominates the music of the twentieth century.

Therefore, having recently received the first volume of a new monograph, published in Germany, "Richard Wagner in Zurich," by Hans Bélart (Leipzig: Hermann Summann, Nachfolger), I hasten to make public some lively revelations which will certainly interest the numerous admirers of "Tristan and Isolde."

We know that Wagner conceived the idea of his immortal drama of love at Zurich, and that it was there he wrote the poem and part of the music. Why, then, while working on his masterpiece, did he suddenly flee the city, alone and without means, at a time when his conditions of existence seemed to be changing for the better? Notice that his biographers have failed to enlighten us on this point, either because they ignored the motives prompting his departure or because they thought it their duty to be silent. M. Hans Bélart has filled in this gap.

Upon arriving in this charming Swiss city Wagner made the acquaintance of the Wesendonck family, rich manufacturers from Düsseldorf, established at Zurich. A close friendship soon existed between the genial musician and his compatriots. M. Wesendonck even succeeded in making him accept pecuniary aid, of which Wagner had the greatest need. There was then no cause for astonishment when Wagner dedicated successively to Madame Wesendonck a sonata for piano and the Prelude to "Walküre." The intimacy became so close between the new friends that M. Wesendonck offered to build a cottage on his grounds near his own villa, where the master might work uninterruptedly.

Doubtless M. Wesendonck consented to accept an insignificant rental in order to appease the pride of the artist.

Wagner welcomed the project with enthusiasm. We find, apropos of this, in letters he wrote to M. Wesendonck expressions of gratitude: "Yes; I belong to you for life," and elsewhere declared that "never anywhere have the bonds of appreciation and friendship been so close as those which attach me to your family."

And so in 1857 Wagner and his wife took possession of the pretty cottage designed for them, and it seemed that the artist's ship had finally thrown anchor in the peaceful harbor proffered him by the calm lake of Zurich.

* * *

Alas! that old story always new, of which Heine writes, transformed this smiling paradise into a hell. Madame Wesendonck, according to the reports of all the illustrious persons that visited Wagner at Zurich, was a beautiful woman of refined sentiment, a poetic nature replete with feminine charms. In contrast to her was Mme. Minna Wagner, prematurely aged by the cares and burdens of a much restricted life, who comprehended but little the innovating genius of her husband. To her, "Rienzi" seemed the master's best work, and she willingly acknowledged of "Walküre": "It is an erotic and immoral stupidity." Madame Wesendonck, on the contrary, was possessed of such knowledge and artistic taste as Madame Wagner lacked, and the master found in the family of his charming neighbor surroundings eminently in sympathy with his striving. One can imagine that poor Minna suffered cruelly by these comparisons, which the daily intercourse precipitated.

Wagner's correspondence relating to this phase of his existence reflects the conditions of his home life; he declares to a friend that his wife is suffering with heart trouble, and that unless one has had a like experience it is impossible for anyone to understand how troublesome is life near a person thus afflicted. "Destiny dooms me," he adds; "having been constantly too good, and having submitted always, I have spoiled my wife, so that her demands on me are becoming impossible."

Under such conditions Wagner completed the poem of "Tristan" in the summer of 1857, and during the winter of the same year composed the music and finished the instrumentation of the first act. During the summer of 1858 he sketched the second act. In the interval he composed the music to a poem by Madame Wesendonck, "The Angel"; later the song "Dreams," which he called "Study for Tristan and Isolde"; and at the same time composed another study for the prelude to the third act.

It is easy to recognize Egerian inspiration in this engendering of poetry and music. Mme. Minna Wagner complained of it and gossips to wings. Without hesitancy one attributes the difference between the libretto, by Wagner, and the poem, by Gottfried, of Strasbourg, to the influence which the captivating Madame Wesendonck swayed over the master. In the original poem, the drinking of the potion arouses the love of Tristan and of Isolde—in Wagner's version it is the look of Tristan that sways Isolde: "His eyes on mine were fastened."

Gossip spread in Zurich, and, it seems, reached the ears of M. Wesendonck. At all events, Wagner hints in his letters at a straining of intercourse. "At times," he writes to a friend, "I have always found my neighbor willing to aid me in my pecuniary difficulties, but now I have good reasons for not asking him." And even Von Bülow wrote to Richter after a visit paid Wagner in 1858: "Wagner is financially embarrassed; I suppose something has occurred between him and Wesendonck."

Glaserapp, one of Wagner's biographers, refutes this theory of a misunderstanding between the two men by the fact that in 1858 Mme. Wesendonck gave a concert at her villa, for which musicians had come from Germany, and which Wagner conducted.

To this M. Bélart answers that Mme. Wesendonck organized this musical occasion, and that Wagner was not at odds with "her." The amiable Egeria had divined the concert in order to accord her friend an ovation and present him with a baton of ivory.

Apropos of this baton, M. Bélart relates a little incident illustrative of the poetic and ethereal nature of the one who inspired "Tristan and Isolde." This new biographer of Wagner had the luck to discover the Zurich goldsmith, M. Siber, who manufactured the now historical baton: "Doubtless you have retained the model?" "No," responded M. Siber, and after a moment's hesitation confessed that the model had been destroyed because Mme. Wesendonck, not wishing to acknowledge that the artistic baton had been made in Zurich, pretended to her guest that it had been ordered from Paris. This petty deceit shows us an Isolde who had herself well in hand, and who, despite her heavenward flights, never lost sight of the practical side of life.

Isolde knew well how to be a coquette without losing her head. This point will always remain obscure, although the situation became more and more strained.

Those in the secret, alarmed, demanded advice from friends competent in such matters; among others the Duchess Sayn-Wittgenstein was appealed to, and she responded: "That which you tell me about poor Richard is very vague, and what he himself tells me is so indefinite that I cannot pass judgment on what is happening. * * * I do not believe the worst. But even should this be, one can say honestly that in this world everything is relative, even justice and fidelity. * * * We truly say that genius belongs to all the world, and that everyone claims his portion."

* * *

Such was not the point of view taken by Mme. Minna Wagner, who, in a letter addressed to a friend in Berlin, wrote without mincing matters apropos of "Tristan and Isolde": "They remain nevertheless a couple too amorous."

And there exists a letter of Mme. Wagner, written at Dresden, where she had gone under the pretext of taking a cure, but in reality because the wrangling between the two wives had become unbearable. In this confidential letter Mme. Wagner is more explicit: "The fatal 'Tristan,' which decidedly I do not care for (though not because of the reasons of its origin), is, I think, coming laboriously into the world, with long periods of intermission and great efforts! It seems to me that the travail under such conditions cannot be a happy one. The news of the death of little Guido, youngest son of the Wesendoncks, has depressed me terribly. I believe it is but the dispensation of Providence that God visits affliction on this heartless woman, spoiled by a happy life. How many times I have hoped that the Lord would bring about a change in her through sickness of one of her children; but see! I still tremble with the terror of the thought. * * *"

It proves significant that on August 17, 1859, just at the time when Liszt was expected to pay him a promised visit at Zurich, Wagner precipitately left the town without informing his friend, who was

most astonished not to find him, and who wrote him to Geneva, where Wagner had taken refuge: "Tell me for what reasons you did not wait for me several days, at least until the 20th, knowing I had hoped to see you then!"

There is elsewhere more convincing evidence, that of Isolde herself. In 1859 Mme. Wesendonck wrote: "It is with sorrow and sadness that Wagner has left his new home in Zurich; he left it voluntarily. But of what use is it to question birds? We have commemorated that epoch in 'Tristan and Isolde!' The rest is silence, and one must bow with veneration. * * *"

The beautiful Mathilde seems to me to have been courageous, very courageous!

* * *

M. Bélart thinks that the words "left voluntarily" were dictated by Otto Wesendonck, lord and master of Isolde. But this, it seems to me, is not proven. Mathilde, it appears, had a very level head.

A letter from Wagner to M. Wesendonck in 1865 further supports our theory: "The incident that separated me from you about six years ago should be evaded; it has upset me and my life enough that you recognize me no longer, and that I esteem myself less and less. All this suffering should have earned your forgiveness, and it would have been beautiful, noble, to have forgiven me; but it is useless to demand the impossible, and I was in the wrong."

In short, M. Bélart resumes again the narrative of the catastrophe: It was owing to the occurrence of an incident on August 19, 1859, that M. Wesendonck, who had become suspicious and mistrustful, decided to take an active part. A stormy scene took place between him and his tenant, and, if tradition must be believed, he ordered Wagner to quit Zurich immediately.

Wagner took leave of Mathilde Wesendonck: "Where Tristan now is going, will thou Isolde follow?"

But Isolde, rich and petted, had no idea of following a poor and sick musician with whom she had flirted. She tardily reminded herself that she was a wife and a mother, and several years later Wagner wrote M. Wesendonck, possibly without irony: "My last words to your wife were a benediction for her and her children."

When in 1885 M. Bélart, desirous of clearing up a point in Glaserapp's biography of Wagner, questioned M. Jacob Sulzer, the friend to whom the master turned in his distress, the aged man answered: "That which Glaserapp has written is not exact." Then, pausing and raising to his questioner his spiritless eyes, added: "You are, I believe, too young to understand and judge fairly the case and its circumstances. It happened quite otherwise." See the information M. Bélart has gathered: After the altercation with M. Wesendonck, Wagner left his cottage crestfallen, a child of fate, his face wan and spirit so broken that all persons encountering him on the streets knew that a calamity had befallen him.

He visited Sulzer, his intimate friend, and disclosed the situation to him because he was without money; from him he obtained the meagre amount necessary and left immediately for Geneva.

* * *

Admirers of the master inquired of M. Wesendonck what had been the cause of his extreme anger, and he answered brutally and laconically that it was he who compelled Wagner to leave his Zurich home.

Soon after, Madame Wagner, instead of rejoining her husband at Geneva, left for Dresden; while this was not the final rupture between the couple it was the beginning of it.

Wagner arrived at Geneva in complete destitution, knowing no one to whom he could apply, and

reduced to soliciting the aid of Jacob Susstrunk, an old barber, who had shaved him at Zurich. This loyal man supplied Wagner with the means necessary to take him to Venice.

The composer of "Tristan and Isolde" arrived in the City of Doges feeble, ill, without friends or resources. For better or worse he located in a sordid chamber overlooking the Grand Canal. One night during a spell of insomnia, tortured by fever, his head burning and throbbing with painful memories, he stepped out on the balcony. The night was dark, and Venice slumbered—not an oar disturbed the waters of the canal. Suddenly a plaintive melody arose in the silent air, and continued like the cry of some bird of night. It was the voice of a gondolier. It ceased; the silence seemed more melancholy, when from the distance another voice arose sorrowfully piercing the darkness, low, at first a murmur, then growing and once more dying away. After a solemn pause the two voices arose in harmonious accord chanting a plaint, drowsy and consoling, which melted into a sigh of appeasement. Darkness enveloped the city and its lagoons!

The sad tones of this ancient chant, older than the gondolas, than the Queen of the Adriatic, when utilized by the immortal genius of Wagner became the piping of the shepherd in "Tristan." The unspeakable agonies endured by Wagner at Venice found utterance in his sublime songs. The third act of "Tristan" is literally written in blood.

* * *

A severe nervous attack confined Wagner to his bed for twelve days, and afterward a sore on his leg occasioned atrocious anguish for five weeks. It is impossible not to recognize the echo of these sufferings in the plaints of Tristan: "Ah, what trembling! Ah, what yearning! To behold her how I'm burning! Let the torchlight dwindle, that so my bliss may kindle."

Perhaps it would be stretching a bit too far the love of art to ask of M. Wesendonck, that in the words of Hans Sachs, "he allow himself to be immortalized" by serving as the model for King Mark; but he might have declined the honor with less brutality. I admit that he impresses me as a man too naïve and credulous, who, enlightened too late, knows not what measures to adopt.

I am confirmed in my opinion by M. Wesendonck's attitude in 1871. He was one of the initiators of the *Tonhaltenkrawall*, that unqualifiable manifestation which the Germans of Zurich showed toward the army of Bourbaki. Misfortune overtook him: he had to quit the Swiss village, whose hospitality he had enjoyed, so he sold his property to M. Ritter, who was eager to tear down the historical villa in which Wagner commenced his masterpiece.

* * *

Such is the inside story of "Tristan and Isolde" in the nineteenth century. * * * What problems may not be born of it? Is it really necessary that a great work of art be conceived in anguish? Enfin, even though Wagner, Mathilde Wesendonck et Wesendonck himself find themselves reconciled at the triumphal end, even though we at each hearing, at each production of this marvelous drama of love sense thrill after thrill, there still remains one unreconciled victim: Minna Wagner, who will never pardon the couple, *trop amoureux!*

* * *

This story is now told for the first time by MM. Bélart and Delines. Of its truth there is no shadow of doubt. That it matters seriously in one's estimate of Richard Wagner I do not think. Wagner still remains Wagner—no hero in the saintly sense, but a very human man after all.

* * *

One of the biggest brained, biggest souled men of two continents, Prince Krapotkin, is here and lec-

turing. He is the most intellectual of scientists, and if there were more Anarchists like him—my friend Benjamin Tucker is also one—the world would be happier.

The Clavier Piano School.

MICHAEL ANGELO says, "Trifles make perfection, but perfection is not a trifle." With this remark Mr. Virgil began his lecture at the Clavier Piano School last Thursday evening.

The playing at the recital proved that the minute attention given to details and to the seeming trifles of piano playing in the Clavier method brings in time a perfection that is by no means a trifle. Following is the program:

Melodie.....Sindling	Frühlingsrauschen.....Sindling
Miss Eleanor Foster.	
Valse Lente.....Schütt	
Miss Sadie Koenig.	
Lied der Sehnsucht.....Nicodé	
Gespensster.....Schytte	
Miss Winnifred Willett.	
Trovatore Fantasia.....Verdi-Alard	
Charles S. Sherman.	

Remarks.

A. K. Virgil.

TECHNICAL ILLUSTRATIONS.

Etudes, op. 120, Nos. 4 and 5.....Duvernoy	
Sidney Steinheimer.	
From a Wandering Iceberg.....MacDowell	
Death Nothing Is But Cooling Night.....MacDowell	
John Rebarer.	
Romanza Andaluza.....Sarasate	
Charles S. Sherman.	
Nocturne.....Brassin	
Miss Bertha Kilian.	
Ballade, op. 38.....Chopin	
Miss Bertha Hoberg.	

In the two numbers by Sindling with which Miss Foster opened the program, she displayed much artistic ability. Her conception of the "Frühlingsrauschen" was unusually good.

Miss Willett's numbers were read with this charming pianist's usual dashing style, the "Ghosts" being especially effective.

Mr. Sherman added variety to the program with two violin solos. Then followed Mr. Virgil's remarks, listened to with interest by all. Mr. Virgil ought to be a continual inspiration to his pupils. The man is so broad minded, so deep in his mentality, that one can understand the reason of the devotion he receives from all who study with him. On this particular occasion he urged his pupils toward perfection in all the details of playing, telling them to be their own teachers, to learn independence of thought and self-reliance. Leaving out of consideration Mr. Virgil's excellencies as a teacher, one can feel that he is a man who must have a strong influence on all who come in contact with him, an influence which would leave its impression a lifetime.

Mr. Rebarer followed with some technical illustrations and two poetical MacDowell numbers, to which he gave an expressive reading. Miss Kilian's numbers was also read with poetry. Miss Hoberg is developing into quite a pianist. Her reading of the Second Ballade shows the result of a conscientious year's work; the conception was good and the execution brilliant.

Music at the Woman's Press Club.

ME. EVANS VON KLENNER and Friedrich Voelker contributed valuable musical assistance at the New York Woman's Press Club's meeting in the Chapter Room of Carnegie Hall last Saturday afternoon. Madame Von Klenner sang "At Twilight," Ethelbert Nevin; "Russian Song," Bruno Oscar Klein, and "Canzone," Tosti, her artistic and inspiring interpretation of these selections arousing great enthusiasm. Mr. Voelker played "Romance," Chopin-Wilhelmj, and Paganini's "Il Moto Perpetuo." The violinist performed admirably, his fine tone and brilliant technic being forcibly illustrated in these two contrasting numbers. Madame Voelker and Frances Byers were the efficient accompanists. An unusually large audience was present, standing room being at a premium.

Decoration for Hlawatsch.

HIS Majesty the Shah of Persia has bestowed the Persian order of the Sun and Lion on the musical director, V. J. Hlawatsch, of St. Petersburg. Mr. Hlawatsch was one of the jurors on musical instruments at the World's Fair in Chicago.



NASSAU HOUSE,
SHAPTESBURY AVENUE W.,
LONDON, March 16, 1901.



WING, presumably, to the climate concerts, mushroom-like, are coming up fast. Some are worth attending; some are very well worth staying away from. Of the latter I have not unfortunately space to speak this week; but at some later date I want to deliver my soul concerning the people who give them. Meantime, let me get to work on the concerts worth attending.

Henry Wood has not given a concert for a whole fortnight—that is, not in London—and to-day he is making up for this long abstinence by turning loose on us a chorus from the provinces. The "Choral Symphony" and the March Chorus from "Tannhäuser" will be sung. At the previous concert Busoni played magnificently on the instrument known as the piano; but unluckily he played Weber's wretched concert piece. The audience was so much disgusted with this that Mr. Busoni was encored and he came back and pounded the piano nearly to pieces with a Liszt affair. After this Mr. Wood and his orchestra made the best show they could with the Verwandlungsmusik from "Parsifal." New bells, one of them rather out of tune, and all of them too noisy, were the main attraction. It is only fair to say that the thing was beautifully given, though the voice parts of the love feast scene were placed on instruments.

Yesterday (Friday, the 15th) Plunket Greene and Leonard Borwick gave one of their charming song and piano recitals. Charming is precisely the words to apply to them. One never hears anything very strong, very noble, or wildly exhilarating; but everything is given in a tasteful, pleasing fashion that makes an afternoon pass pleasantly.

Leonard Borwick is not and never will be a great pianist; but he gives far more pleasure than the piano pounders who call themselves great pianists. His touch is always soft and velvety; I don't suppose he ever in his life struck a fortissimo chord; and in gentle passages one often longs for a reedy, edged tone; one feels the want of a delicate aid corrective to all the round flutiness that he gives us. Still, in his way, he cannot be beaten. His playing yesterday of the F minor Impromptu of Schubert was simply beyond all praise. The "Moment Musical" in A flat was also read sweetly and sympathetically. An idiotic toccatina by the man Henselt followed; and then came some Brahms things. I forget for the moment what James Huneker says about the Intermezzo, op. 118, No. 4, but I call it Brahms' recollections of his school girl days. The Rhapsodie, No. 4, of the op. 119, is much better, much stronger; but here Mr. Borwick's lack of virility was rather painfully apparent.

As for Plunket Greene, he has only one way of singing, just as Mr. Borwick has only one way of playing. He is always apt to get a little out of tune, but he always impressed me by his incessant desire to be artistic. Sometimes he pulls off what he wants and then he is superb in a gentlemanly fashion; but when he fails he is to me un-

endurable. for his failure is not at all a magnificent one. When Mr. Greene fails it is a failure merely to tickle the ears that have come all the way from Kensington to hear him. One cannot be a Kensington favorite without losing something, and Plunket Greene seems to me to be losing the strength he used to have in his younger days. Still, his singing yesterday of the new Sanford songs was quite fine, and more than sufficiently sympathetic. Some folksongs were also delightful. When all is said these two artists are more than worthy of the vogue they have got. I could not for the life of me listen to them twice in one week, but occasionally they are soothing. Perhaps if they hit out more boldly—in the Dennis O'Sullivan style, for example, they would not be so successful, either artistically or financially. Dennis O'Sullivan, compared with such men, is a giant; his singing is full of magnificent robust health; yet he has infinite tenderness. If he could find a pianist or fiddler of real talent to share his recitals we should all continue to run to hear Plunket Greene and Borwick, but we should go oftener and more eagerly to hear him.

This week Mr. Dolmetsch gave the second of his old music concerts in Charlotte street. He devoted himself to the Frenchmen and Italians of the seventeenth and eighteenth centuries. You Americans have nothing analogous to these concerts; in fact, there is nothing like them in the whole wide world, and Mr. Dolmetsch is not likely to find a competitor. He has devoted nearly his whole life to unearthing the secrets of the old music and the old instruments, and by learning to make or reconstruct the latter he has learned how to play the first. A Scarlatti sonatina played on the modern piano is a very different thing from the same sonatina played on a harpsichord; and I can assure those who have never heard a Bach prelude and fugue played on the clavichord that they have never heard Bach at all. The musicians of this day have no special reason that I could ever discover for thinking too highly of themselves; they compose no great symphonies, oratorios, fugues or operas; yet they always look patronizingly on Bach, Handel and Mozart and their precursors. They talk in the well-known Sir Hubert Parry style of the "experiments" of the early men. "Experiments!" It is almost too idiotic to be spoken about.

These early men knew as well what they were doing as did the poets and painters of the same period, and their compositions are no more experiments than are the plays of Shakespeare or the paintings of Van Dyck. The other night some little things by Frescobaldi, 1637, were played, and one had to admit that they were perfectly satisfying and lovely. Miss Helene Dolmetsch played with great strength and insight on the gamba two pieces of Marin Marais, which were just as satisfying as the Italian's work. At that time (I mean the seventeenth century) all Europe seems to have been mad after music; in every country there were fine masters. England was chief of them all, for England had Purcell, who was, in my poor opinion, the greatest musician who appeared before Bach. At every concert Mr. Dolmetsch astonishes us by bringing to light some new masterpiece. Many of these masterpieces are known to modern musicians; but no one can really understand them or have anything like a full perception of their beauty and expressiveness who has not heard them played on the instruments for which their composers wrote. To play a Bach fugue out of "The Well-tempered Clavichord" on the piano is as absurd as playing a "Batti, batti" or "Dove sono" on a trombone, or the "Hallelujah" chorus on the flute.

Mr. Newman has just sent out a preliminary notice of his impending musical festival. It is an "experiment" if you please, for there will be no less than four conductors besides Henry Wood. Colonne conducts on April 29, next day Ysaye is master of the situation and Ysaye is followed by Saint-Saëns and Weingartner. It is not until May 3 that Mr. Wood comes to his own. I detest our English musical festivals and never lose an opportunity of staying away from one. But these enterprises of Mr. Newman are a very different matter. They enable us to hear artists who otherwise might never come to England. I myself have no curiosity about these artists and I don't remember being in at one of Mr. Newman's festivals; but—and it is well for Mr. Newman—there are many people who do not follow my example.

JOHN F. RUNCIMAN.

Toselli Sails.

ENRICO TOSELLI, the Italian pianist, has concluded his concert tour in this country and sailed for Europe yesterday on the Kaiser Wilhelm der Grosse.

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AND OTHERS.

SUMMER TERM BEGINS MAY FIRST.
ADMISSION DAILY.

MUSIC GOSSIP

OF GOTHAM.

NEW YORK, April 1, 1901.

THE good work being done by Mr. and Mrs. Robinson, of Carnegie Hall, may be judged by the following:

Mrs. M. Hessin Robinson has been engaged as contralto soloist of St. Paul's Chapel, Trinity Parish.

Walter H. Robinson has been re-engaged as tenor soloist of St. James' Episcopal Church at an increased salary.

At a recital given recently in Richmond Hill, L. I., under the auspices of the Twentieth Century Club, the Brooklyn Times says the following:

Walter H. Robinson, who scored such a success in Richmond Hill, not only as conductor of the Choral Society, but also as a soloist at the concert on February 26, delighted his hearers again by his exquisite rendering of two songs by Brahms. Not only has he an excellent tenor voice, but his enunciation is perfect.

A duet by Mr. and Mrs. Robinson was enthusiastically applauded, but was not more appreciated than Mrs. Robinson's contralto solos. She has a beautifully rich, deep voice and an extensive range.

The Robinsons have a nice, Carnegie Hall studio, sunny and bright, an increasing lot of pupils, the results obtained by their work bringing back old ones and new ones with them; sing frequently in concert, and have reason to be glad that they left their native heath, Canada.

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Mme. Kitty Berger's annual Lenten concert occurred last Saturday evening at the Waldorf, with the assistance of the following artists: Miss Ethel Crane, Miss Josephine Schaffer, sopranos; Mrs. Anna Bulkley Hills, contralto; Robert Hosea, Edwin Lockhart, baritones; Joseph Fredericks, tenor, with accompanist, Gustav von Hortig.

As is the case always with Madame Berger's concert, a large audience assembled to listen to this group of high class artists, the concert giver herself giving pleasure by her harp-zither playing, among her numbers being her own romance.

Miss Schaffer repeated her Knabe Hall success of two days previous, the young singer creating predictions most flattering to her future. Miss Crane's voice was especially clear that evening, and accompanied by Mr. Hawley her numbers were delightful. Mrs. Hills is known as a singer of times past, but on this evening proved herself one of this immediate present, singing Hawley's own songs with infinite finish and charm, both singers uniting in some lovely duets. Lockhart sings with taste and intelligence, handling his voice with effectiveness, while Hosea, who is fast forging to the front as one of the leading baritones of the country, made spontaneous success with his group of songs, singing "Young Richard" as encore, and later increasing this effect with "Danny Deever."

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J. Warren Andrews last organ recital of the present series, his 201st in consecutive order, occurred at the Church of the Divine Paternity, Seventy-sixth street and Central Park west, last Thursday afternoon, the edifice being entirely filled to hear this program:

Organ, Twelfth Organ Concerto.....Händel
(Arranged by Eugene Thayer.)
Miss Thayer.

Violin and organ, Nocturno in G.....Thayer
Miss Thayer and Mr. Shelley.

Bass solo, Even Bravest Hearts May Swell (Faust).....Gounod
Mr. Miles.

Organ—
Six Noëls, No. 6.....Loret
Berceuse in D.....Spinney
Mr. Andrews.

Bass solo, Thus Saith the Lord (Holy City).....Gaul
Mr. Miles.

Trio (violin, 'cello and organ), Messe sans Paroles.....D'Ortigue
Confiteor-Kyrie-Gloria, Credo-Offertoire, Sanctus-Benedictus;
Elevation, Agnus Dei-Communion-Sortie, March Religieuse.

Messrs. Shelley, Rietzel and Andrews.

The Miss Thayer who began the program is a daughter of the organist and composer Eugene Thayer, whose work is represented on the above program. She has undoubtedly inherited talent from her father.

Mr. Miles' circle of admirers is ever widening, and on this occasion he sang with splendid voice and style. The depth and resonance of his voice are alike astonishing, and it is all guided by intellectual appreciation. D'Ortigue's "Mass Without Words" was done at these recitals two years ago, this time with far better effect, however, the violin and 'cello co-operating with the organ and making it a number worthy of remembrance.

Mr. Andrews relegated much of the work of the afternoon to his confrères with true modesty, and the entire recital was artistic and well performed. His own solos showed those qualities for which he is noted, a few of which are abundant technic, tasteful registration, dignified interpretation—and abetted by such an organ these things combined produce beautiful music.

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A few years ago a young organist and composer of Cincinnati found it so hard, nay impossible, to obtain there, in his native city, a position, that he came on here. Soon he made a connection with a prominent Roman Catholic church of Brooklyn, where he raised the standard of music so high that it became the talk of the dignitaries of the parish; other priests heard of it—and to make a long story short, Joseph P. Donnelly became organist-director of the prominent Harlem Catholic church known as All Saints, corner 129th street and Madison avenue, a position formerly held by many prominent men in the profession. Donnelly has a mighty musical ambition, backed by thorough understanding and much experience, and, allied with this, good common sense and a mind at peace—quite a contrast to the "music mad men" one meets most of the time in the ranks! Said Donnelly knows Rossini's "Stabat Mater" as do few, hence several churches have been after him for its performance, it having been given at Hackensack First Reformed Church and at St. Mary's, Elizabeth, N. J., with him at the organ.

The midnight New Century Mass given at his Harlem church was an event, and found the church filled with people, who remained for two hours to listen to the program, published here at the time.

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Tenor Edward Strong likewise came here from the West, Milwaukee, about a year ago, and soon had the good fortune to please Dr. Behrend's church, the Central Congregational, so that he was engaged. Just then, however, he was heard by the committee of the Fifth Avenue Presbyterian Church, and the former were kind enough to release him, so that he is just finishing his first year at the Fifth Avenue, known also as "Dr. Hall's," continuing there the coming year. Among his early engagements is one to sing "Elijah" with the White Plains Choral Society.

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Another tenor, Albert Quesnel, has made rapid strides in church, concert and opera, having sung for two years past at the Brick Presbyterian Church, signing for the coming year at the Church of the Divine Paternity, singing much in concert, and having sung in "Die Meistersinger" at the Metropolitan Opera House three times the past season. His is a lyric tenor voice of beautiful qual-

ity. St. Mary's, on Forty-sixth street, having discovered this, has engaged him to sing the "Stabat Mater" for them.

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This (Wednesday) afternoon, at 4:30, the organist of the Church of the Holy Communion, Sixth avenue and Twentieth street, gives the concluding organ recital of the Lenten series, with this program:

Prelude and Double Fugue, A major.....Merkel
Allegretto in C major.....Gade
Allegro in A minor.....Gade
Romanze, violin and organ.....Klein
Mr. Coombs and Wm. F. Spence.

F. W. RIESBERG.

Mr. and Mrs. Heinrich Meyn in Washington, D. C.

MR AND MRS. MEYN have been spending some time in Washington, the Capital City, where they have been the object of much social and musical attention. Mr. Meyn gave a very successful song recital at the Raleigh Banquet Hall with Miss Feilding Roselle. Among the audience were the German Ambassador, Mme. Von Bebeurg-Garchwitz, Mrs. Senator Jones, Mrs. Reginald de Koven and others. The notices below are from the Washington Post and Star.

On Saturday Mr. and Mrs. Meyn were entertained by Mrs. De Koven; on Sunday, at the Country Club at lunch, and later in the afternoon at Mrs. Senator J. P. Jones'; Monday and Tuesday, dinners were given in their honor at Mrs. Morse's and Mrs. Senator Hansbrough's.

Mr. Meyn sang at the Harvard Musical Club in Boston on March 29. Mr. and Mrs. Meyn will sail for Europe on the Teutonic on May 29.

The song recital given yesterday afternoon in the banquet hall of the Raleigh by Miss Feilding Roselle and Heinrich Meyn proved thoroughly enjoyable and delighted an appreciative audience. * * * Mr. Meyn is well known in New York as a baritone, having many rich qualities in his voice. The program opened with a duet by Miss Roselle and Mr. Meyn, the rendition being from "Don Giovanni." Miss Roselle then sang Gluck's aria, "Divinites du Styx" and a group of modern songs, seven in number. Her deep tones were best brought out in rendering "How Deep the Slumber of the Floods." Mr. Meyn was also heard in a number of solo selections, the recital concluding with a duet, "Night Hymns at Sea," by Goring Thomas.—Washington Star, March 22, 1901.

One of the most thoroughly artistic song recitals of this season was given yesterday afternoon in the banquet hall of the Hotel Raleigh before a fashionable audience by Miss Feilding Roselle and Heinrich Meyn. Miss Roselle is very well known in this city, where she has often sung in concerts, while Mr. Meyn is an accomplished baritone of New York. The opening number of the program, a duet from "Don Giovanni," served to introduce the two artists to the audience in a most agreeable manner. * * * Mr. Meyn delighted the audience with the delicacy of his methods and the beauty of his selections. Nothing on the program was more beautiful than Tosti's "Amour," which he sang with perfect phrasing and a tenderness of feeling that brought forth much applause. The audience was very appreciative.—Washington Post, March 22, 1901.

Two Pupils of E. Presson Miller.

Leo Lieberman has been engaged as tenor of the Fifth Avenue Baptist Church for the coming year, leaving the Broadway Tabernacle, where his fine voice and excellent method have given great pleasure to the large congregations. Mr. Lieberman's concert engagements are numerous and successful. He sang in Boston on March 31, having been engaged by Georg Henschel to sing in that composer's "Stabat Mater" and Servian cycle, and is to sing at the Albany festival. His position at the Broadway Tabernacle will be filled by M. James Brines. Mr. Miller's season has been the most successful of his career, and his pupils are being heard from in all parts of the country. His careful and natural method of tone production insures rapid progress and successful results for his pupils.



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Photo by Ganzini, Milan.

VERDI'S TEMPORARY GRAVE AT THE MONUMENTAL CEMETERY OF MILAN.

Funeral of Verdi

AT MILAN

On the "Trigesimo" of His Death

MILAN, March 1.

THE MUSICAL COURIER, which has published a splendid special number on the occasion of the death of Verdi, will have entirely satisfied its numerous readers in the publication of a number of photographs, which illustrate, in the clearest manner possible, the funeral which Milan has given to the greatest citizen of Italy.

Verdi during his life had always manifested the desire that his funeral should be of the simplest kind. So strong was this idea that he had written in his testament that his burial should "take place in the early morning or in the evening after sunset, accompanied only by a priest and two candle bearers."

The family wished, as far as possible, to respect the will of their dead, and for this reason the first funeral was held in the early morning without pomp of priests or of civil authority.

But Italy could not permit that one of her most dearly beloved sons should be transported to his last resting place like one of the ordinary citizens; for this reason after respecting the wishes of the "grande defunto" she has granted the vote of all the Italians: to attribute solemn honors to him who has, for nearly a century, given to the Italian theatres the richest of repertoires.

February 27, a month after the death of this most distinguished of masters, his body was transported to the common cemetery at the "Casa di ricovero per i musicisti,"



Photo by Ganzini, Milan.

CRYPT OF VERDI IN THE CASA DI RICOVERO DEI MUSICISTI (MUSICIANS' ASYLUM).



Photo by Ganzini, Milan.

THE FUNERAL TRAIN ON THE CORSO MAGENTA—THE FUNERAL CAR.

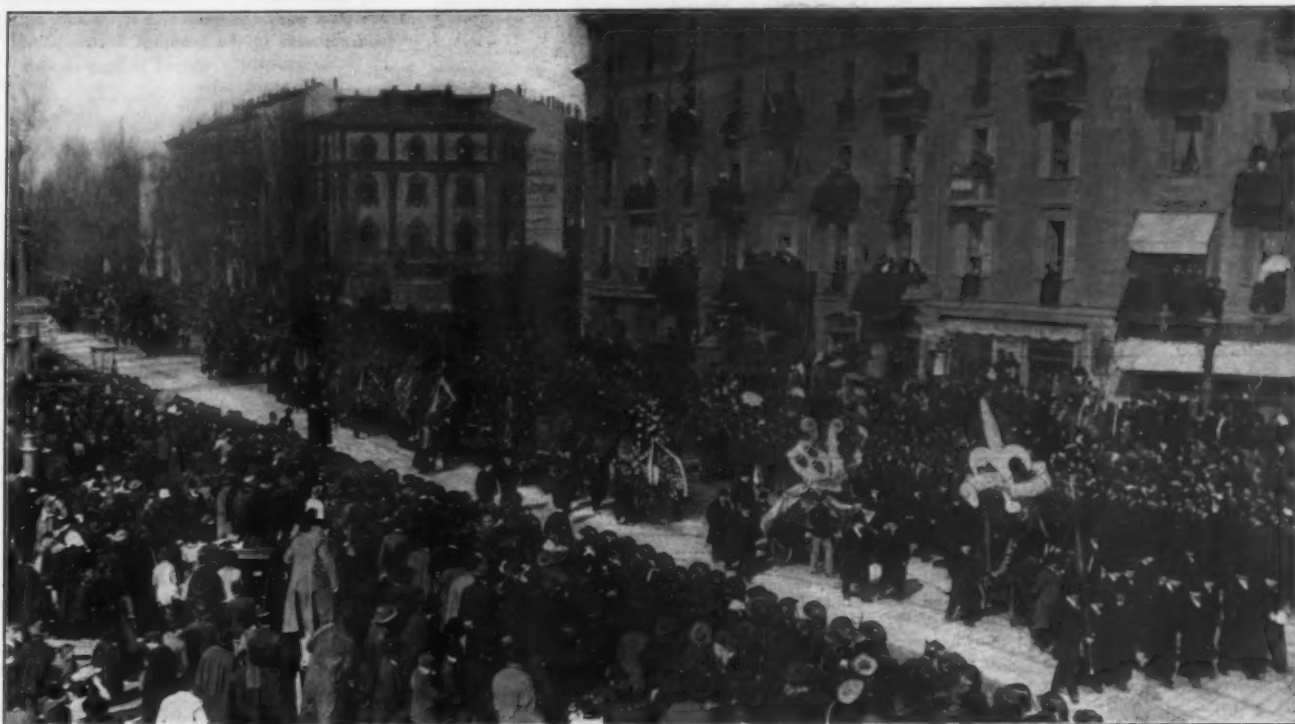


Photo by Ganzini, Milan.

THE FUNERAL TRAIN ON THE CORSO MAGENTA—THE WREATHS OF THE TOWNS TRIESTE AND TRIENT.

the home left by Verdi for aged musicians. To be interred here was the most ardent desire of the "maestro" and the Italian Parliament, with unanimous consent, voted the special law.

At the melancholy ceremony were represented an infinite number of societies bearing their respective banners, representatives of foreign nations, of the conservatories of music, musical societies, &c.

The King of Italy was represented by his cousin, the Conte di Torino, the Government of Italy by the Minister of Public Instruction, the Chamber of Deputies and the Senate (Verdi being a senator of the kingdom of Italy) by the presidents of the two chambers and several colleagues. There were also representatives of the army of Italy, of the President of the French Republic, of the Emperor of Germany and an infinite number of persons impossible to enumerate.

The body was raised (together with that of his wife,

Giuseppina Strepponi, a celebrated singer) the morning of February 27 from the temporary tomb in the Cimitero Monumentale of Milan, shown in the photograph, transported to the "Famedio" and placed on a rich catafalque. Before leaving the "Famedio" a chorus of 800 voices executed the "Va pensiero sull' ali dorate," from the "Nabucco" of Verdi. The orchestra and chorus were directed by Toscanini, the director at the Scala Opera House.

Another illustration represents the "Famedio" with the biers of Verdi and his wife. At the left all the representatives of the foreign nations, together with the Conte di Torino, the representative of the King of Italy. The grand stairway is occupied by the chorus, with the orchestra at the base, in the midst of which can be seen Toscanini directing after the chorus is finished and the cortège commences to form. The other photographs represent the cortège in the

Corso Magenta; the group of floral crowns, among which the most remarkable are those of Trieste and Trient. The hearse is shown, followed by the representatives.

Another illustration is the tomb of Verdi in his "Casa di ricovero per i musicisti."

F. ORLANDI.

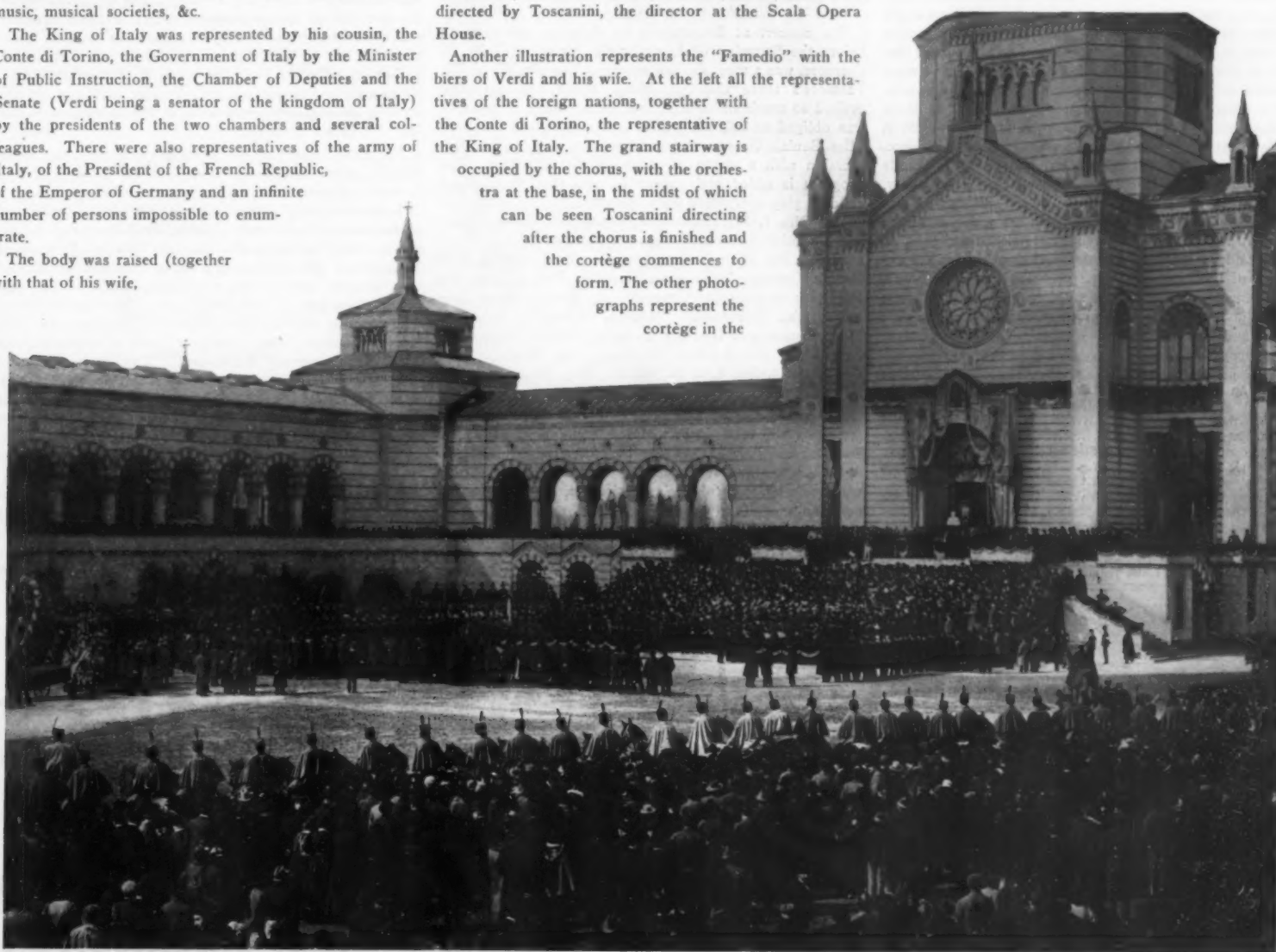


Photo by Ganzini, Milan.

THE CHORUS OF 800 VOICES SINGING THE CANTATA DEL NABUCCO OF VERDI.



SAN FRANCISCO, Cal., March 25, 1901.

THE Metropolitan Temple was crowded Tuesday evening with an audience that not only occupied every seat in that large auditorium, but nearly all the standing room was also taken up by friends and acquaintances of the pupils of the San Francisco Conservatory of Music, of which Prof. E. S. Bonelli is director. This conservatory is well known in this city and State, and at the present time has over 160 pupils, the different departments being under the charge of fourteen teachers. Professor Bonelli is at the head of the institution, and also at the head of the piano department. Students are trained for professional work, both in the vocal and instrumental departments. Professor Bonelli has been established in this city for more than twenty years, and one of the rules of his conservatory is that no pupil is given a diploma without having had three months' experience in teaching—certainly a good test of the practical benefit gained by study. The conservatory occupies a large house on one of the principal streets, and already has such demands upon its space as to make the necessity for more room only a question of a short time. That the school has many warm and enthusiastic friends was shown at the concert, the closest attention being given to each number.

The program, which is given below, was well arranged to show the capabilities of the pupils in their respective departments, and it can be said that they all showed the effect of the training received. Nervousness is always excusable in young people unaccustomed to appear in public, but there were fewer traces of it than usual in these young people; they knew what they had to do and did it acceptably according to their greater or less experience. Miss Helen Chandler, a young girl, played Mills' Etude Caprice with a good technic and showed careful study, particularly in her interpretation. Indeed all showed that they had studied with great care, even the youngest of the pupils. A trio by Haydn, given by Bessie Grigg, Miss A. Benson and R. McLean, also deserves mention for the excellence of the ensemble. The program was a long one, but the encores that were demanded lengthened it to a late hour. The flowers that were given many of the pupils were profuse and beautiful.

The program:

Quintet, piano, two violins, viola and 'cello.....Hoelzel
Misses M. Smith, A. Benson, M. Abeille, Messrs. A. Hunt and R. McLean.
Vocal, The Sweetest Flower.....Van der Stucken
The Nightingale's Trill.....Ganz
Miss M. Slocombe.
Piano, Etude Caprice, op. 24.....Mills
Miss Helen Chandler.
Violin, Aragonese, op. 67.....Hermann
Little Gladys A. Couth. Miss Edith J. Lincoln, accompanist.
Piano—
Valse, op. 64, No. 1.....Chopin
Invention, 2 voix, No. 1.....Bach
Little Hilder Schloh.

Vocal, Snow.....Parker
Miss Charlotte Towle.
Piano, Rondo Capriccioso.....Mendelssohn
Mrs. K. Borgwardt.
Polish Dance.....Scharwenka
S. F. Conservatory Mandolin Club.
Trio, piano, violin and 'cello.....Haydn
Little Bessie Grigg, Miss A. Benson and R. McLean.
Presentation of prize, highest percentage in theory and harmony examinations.
Piano duet, Rhapsodie Hongroise, No. 2.....Liszt
Misses Josephine Rahlan and Cordelia Burns.
Solo, Israel.....King
Daniel Sheerin, Jr.
Piano, Scherzo, op. 31.....Chopin
Miss Mamie Muncie.
Violin, Elégie, op. 11.....Garcin
Miss Marie Abeille.
Piano—
Intermezzo (entirely with left hand).....Holländer
Invention, 2 voix, No. 8.....Bach
Miss Maybelle Kelly.
Potpourri, Chimes of Normandy.....
(Arranged by May.)
S. F. Conservatory Mandolin Club.
Duet, Sull Aria.....Mozart
Misses Marguerite Slocombe and Charlotte Towle.
Solo.....Selected
Harry Lindacher.
String Quartet, Minuet, op. 14, No. 1.....Faderewski
Misses M. Abeille, A. Benson, Messrs. A. Hunt and R. McLean.
The concert at Sacramento on Saturday week, given before the Saturday Club, under the direction of H. B. Pasmore, was a most decided success. The playing of Mr. Pasmore's three children, Mary, Susan and Dorothy, evoked so much enthusiasm that the president of the club was obliged to ask the audience to desist from encores. Miss Beulah George, the vocalist, also made a fine impression with a group of songs by Mr. Pasmore. The program is added and it may be said that these clever children play everything from memory:
Trio No. 1, first movement, Beethoven, Mary, Susan and Dorothy Pasmore; songs, "A Shaft of Song," "Harmony," "The Miller's Daughter," H. B. Pasmore, Miss Beulah George; 'cello solo, Gavotte, Popper, Dorothy Pasmore; violin solo, Concerto, De Beriot, Mary Pasmore; trio, "Serenade," "Moment Musical," Schubert, Mary, Susan and Dorothy Pasmore; song, "Thou Brilliant Bird," David (flute obligato, Elias Hecht), Miss George; trio, No. 1, in D, Haydn, Mary, Susan and Dorothy Pasmore.

A piano recital by some of the pupils of Roscoe Warren Lucy will take place at Maple Hall, Palace Hotel, on Tuesday evening. Mr. Lucy has just been engaged to open a new organ at Eureka some time in April. There will be two vocal soloists to assist Mr. Lucy upon that occasion.

A program was given at the meeting of the Laurel Hall Club on Wednesday afternoon, under the direction of Richard A. Luchesi, in which Miss Lia Poletini, Miss

Nice Barbareschi, E. V. Castellano and Miss Grace Freeman took part. There was a large and fashionable audience gathered in the beautiful Sorosis Club rooms upon this occasion, which was an enjoyable one. Miss Poletini will be heard early in the coming month at another club, her fine contralto voice having made her many friends in this city.

The Zech Quartet, W. F. Zech, first violin; E. B. Lada, second violin; W. G. Callinan, viola; A. M. Lada, 'cello, gave an afternoon concert at Sherman, Clay & Co. Hall on Friday. The program consisted of two quartets, one by Robert Schumann, the other by F. Zech, Jr., a pianist of this city. This was the first public appearance of the quartet.

The following program, under the direction of Mrs. Oscar Mansfeldt, chairman of the music committee, was given at the Sorosis Club on Monday afternoon: Suite op. 116, Allegretto, Idylle, Valse (Godard), A. Rodemann, flute; Mrs. Oscar Mansfeldt; vocal solo, waltz, "Romeo et Juliette" Gounod, Madame Billoni-Zifferer; "A Half Hour With the Trees of California," Mrs. J. G. Lemmon; vocal solo, "La Perle de Bresil," David, Madame Zifferer, Mr. Rodemann, flute obligato.

The third concert of the twenty-fourth season of the Loring Club will be given in Native Sons' Hall next Tuesday evening, March 26. Out of the nine items by the club, four will be rendered for the first time in San Francisco. Two of these are settings of Browning's "Cavalier Tunes," by Granville Bantock. In addition to that new music, Strauss' "On the Blue Danube" will be sung by the club for the first time in many years. The soloists in the various numbers will be Dr. J. F. Smith, H. E. Medley and Dr. F. Schalkhammer, while the quartet consisting of J. H. Davies, J. S. Murdock, H. E. Medley and Dr. G. L. Dean will sing the solo parts in Mendelssohn's "To the Sons of Art" and Schwalbe's "Forest Reverie." The club will be assisted by Mrs. E. F. Schneider, a soprano who will appear before a San Francisco audience on Tuesday evening for the first time. Mrs. Schneider is a native of Copenhagen, Denmark. David W. Loring will direct the concert and Miss Ruth Loring will be the pianist.

The regular fortnightly concert of the San Francisco Musical Club took place on Thursday.

An interesting program was given at the opening reception of the spring exhibition of the San Francisco Art Association last Thursday evening. The orchestra under the direction of Henry Heyman, played a dozen numbers that were highly enjoyed by the audience present, many of whom left the exhibition of pictures to take seats in the gallery in order to hear the music to better advantage. There will be concerts on the evenings of March 28 and April 4, during the continuance of the exhibition, under Mr. Heyman's direction.

The third concert of the Twentieth Century Club series will be given on Friday evening next at Metropolitan Temple. Among the new numbers to be given will be a Scherzo and Elegie of Arensky's for violin, 'cello and piano, played by Hermann Genss, Paul Egly and Arthur Weiss. Mr. Egly will also play the "Faust" Fantasia of Wieniawski, Mr. Weiss two 'cello numbers of Popper and Thome, and Genss a "Night Sing" of his own composition and the Schubert-Tausig "Marche Militaire." The vocalists will be John Plagemann, baritone, who will sing Schubert's "Der Wanderer" and a romance from "Der Trompeter von Sakkingen." Two spring songs of Bargiel's, to be sung by a quintet of female voices—Mrs. Mulcahy, Miss Lyon, Miss Brunsch, Miss Forde and Miss Whitely—and a "Slavic Dance," by Dvorák, for piano, violin and 'cello, completes the program.

Mrs. Thomas, president of the Portland (Ore.) Musical Club, is visiting this city for a few weeks.

Mrs. Fannie Dam-Hilton will be one of the soloists at the concert to be given at the Presidio on Wednesday evening, for the benefit of the convalescents in hospital there.

After Carreño's last concert, on Friday evening she



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left for the north, where two or three more concerts will complete her season.

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A Musical Prodigy.

Little Enid Brandt, the eight year old daughter of Mr. and Mrs. Noah Brandt, prominent San Francisco musicians, made her debut as a pianist at Sherman, Clay & Co. Hall November 1, 1900.

Little Enid when but a baby of eighteen months could sing arias from the different operas, and when but two years and a half old, without any instruction whatever, played by ear anything she heard, using the correct harmonies. Her ear is so perfect that without an instrument to aid her she can sing any note called for in perfect tune, and will also call out the names of notes in any chord or discord which may be struck on the piano. Her first composition, at the age of four, showed striking originality, but her recent ones are far superior. One of them, "The Butterfly," was so enthusiastically received at her concerts that she was obliged to repeat it.

Some of her press notices which appeared after her concert are given:

A recital extraordinary was the Enid Brandt first appearance on Thursday evening last. The child is undoubtedly a prodigy, and the extreme readiness of ear by which she instantly distinguished the different sounds included in the alphabet is almost uncanny. To see the tiny thing, but eight years old, giving out the Moszkowski, Mendelssohn and Chopin selections with ample power and astonishing ease of execution is nothing short of marvelous.—Morning Call.

Little Enid's first recital, good as it was, did not prepare us for the surprise of the second. She gave a program which removes her from the classification prodigy, shows her to be a most painstaking student and emphasizes the fact that the training by her mother has been of the most accurate and intelligent character.—Chronicle.

Little Enid played with rare expression, taste and feeling, and with marvelous technical proficiency.—Examiner.

She is eerie, uncanny in her mature interpretations of compositions far beyond the comprehension of the ordinary eight year old child. Enid holds the palm among child musicians; no star can dim the lustre of her genius.—Town Talk.

The performance was marvelous in her display of technical ability. She has a big tone, and her little fingers execute with perfect clearness, and her style is brilliant and vigorous, her attack clean and sure. She plays as if her little heart were in every note, and the applause that greeted her was warm and spontaneous. The Mendelssohn "Capriccio," op. 14, astonished her hearers in the mastery of technical difficulties, and the enthusiasm of her hearers knew no bounds.—Dramatic Review.

She played an impromptu and idyl of her own composition extremely well, while her facility and technic in the more ambitious numbers was something to wonder at. Her playing is remarkably clear and free from blurring and the power and breadth of tone her little hands bring forth is really astonishing. The phrasing and expression were marked with mature taste and feeling.—Evening Bulletin.

Little Enid is not like the usual child prodigy. She plays with no apparent effort, and with infinite soul and skill.—Evening Post.

Enid has been carefully trained by her mother, who is a very fine pianist. All her practicing has been done under her mother's supervision, and she has never been pushed beyond her strength. Her health has been the first consideration. When Enid appears in public again her mother will appear with her.

John R. Bland.

JOHN R. BLAND, the tenor, was the soloist at the musical recently given by Mrs. Elizabeth Irving at her home, 364 West Thirty-third street. Mr. Bland's voice is beautiful in quality, and he uses it with exquisite skill.

His musical conception and interpretation of songs make his singing doubly acceptable. Mr. Bland sang "The Rubaiyat," Liza Lehman; "The Persian Song," Burmeister; "Since We Parted," Allitsen; "I'm Wearing Awa," Foote; "Calm as the Night," Bohm; "Madrigal," Victor Harris; "I Love Thee," Grieg; "Forgetfulness," Dauty; "At Parting," Rogers, and "How Do I Love Thee?" by Maude V. White.

Rome's Liturgical Chant.

Leo XIII's Efforts to Restore Purity of Early Gregorian Music.

[From the New York Sun, March 31.]

Rome, March 15, 1901.

EVENTS the importance of which every one will perceive have occurred recently in Rome with regard to the Gregorian chant. Whoever is interested in sacred music knows that in 1868 a publisher at Ratisbon obtained from the Sacred Congregation of Rites a thirty year privilege for the printing with the necessary additions of a Graduale which had appeared in Rome in 1614 and in 1615 from the Medicean Press. The privilege having expired on October 31, 1900, some declaration from Roman authorities was expected for the current year and in order to obtain this powerful influences had been brought to bear with the object of obtaining a renewal of the favor. The object of this campaign was to bring about that the books of the chant in question, which on account of the favors of the Sacred Congregation had been looked upon as official, should be imposed upon all the churches of Rome, except the churches of the religious communities. It was hoped that these books which had only been recommended and had been used even in Rome itself in only a very small number of churches might be imposed upon them as official. At the French college of Santa Chiara, at the Benedictine College, of Sant' Anselmo, at the Latin Pio College and especially at the Sistine chapel, which is the choir of the Holy Father himself, other versions were performed, above all those of the mediæval manuscripts; in fact that shows that there was no obligation to make use of the books that professed to be official, as the reviews of sacred music drawing their inspiration from Ratisbon insisted. Besides, Cardinal Rampolla decided in the same way in favor of liberty when the French Bishops consulted him.

Already Cardinal Mazella, prefect of the Sacred Congregation of Rites, in an address to his subordinates has declared explicitly, with the recommendation to inform and instruct on the point those whom it concerns, that "there never has been any question of imposing the Medicean books upon any one." This is notable because it is not customary at Rome to give formal orders in such matters. Those books, as has been shown, did not deserve the honor of serving to bring about the unity of liturgical chant through the whole Church, inasmuch as according to the opinion of all impartial and disinterested investigators the Ratisbon books hold a very unfavorable place among bad editions.

When in 1883, after deep research, the Liber Gradualis of the Benedictine Father Pothier appeared, which for the first time restored to the Catholic world the Gregorian chant, the study of liturgical chant took on an astonishing development, and the "Musical Palæography" of the Benedictine fathers of Solesmes provided proofs drawn from authentic sources that the chant of the Middle Ages was one and the same everywhere, until disfigurements were added to it by the ignorant persons of the seventeenth century. Moreover, it has been discovered—a fact which was not known in 1868—that there in existence few editions of the liturgical chant which violate the fundamental and essential laws of the Gregorian chant so much as the Medicean does.

Why, then, knowing the faults, the deficiencies of this edition have the defenders of the Medicean chant, instead of holding off, undertaken this unworthy campaign against those who have made a serious study of the subject and do not wish to approve of a bad book? An attempt has been made to represent these conscientious men as adversaries of ecclesiastical authority. Luckily the truth has been shown. Many prelates, Cardinals of the Roman Curia and others as well, have pronounced themselves openly against that edition which was made without the requisite preliminary studies.

There is another reason of which it is interesting to follow the development. In 1893 the warmest of the defend-

ers of the Medicean edition asserted that the book had been composed by Palestrina, the great Roman composer, who died in 1594, without completing his work. It was asserted that Palestrina's manuscript, completed by other musicians, was nothing else than the Graduale of 1615. Now, a prelate of the Roman Curia, Mgr. Respighi, pontifical master of ceremonies, and later promoted to be secretary of the Sacred Congregation of Rites, attacked this proposition and proved that it was absolutely false. Mgr. Respighi replied successfully to the rejoinders of his adversary. The German writer's mode of argument disclosed literary methods that were more than strange, and Mgr. Respighi gave him in the Berlin Germania a lesson in literary manners that was well deserved.

Independently of Mgr. Respighi, a learned German, Father Raphael Molitor, of Beuren, had been preparing for years a work founded upon documents from the archives on the same question. His conclusions are identical with those of Mgr. Respighi. The first volume of the work, which appeared recently in Leipzig, has for its title "The Reform of Plain-chant at Rome, about 1600." The fact that the researches of two investigators working independently reached the same conclusions is a strong guarantee of the correctness of the investigation. Mgr. Respighi was therefore right in asserting that Palestrina was in no way responsible for the deplorable Medicean Graduale.

The Pope's plan to bring back the chant of the Church to its Gregorian form was opposed by powerful influences. In 1892 the Holy Father encouraged the defenders of the Gregorian chant on the occasion of an academic meeting in honor of Saint Gregory the Great in Rome. There the Holy Father blessed the scientific investigations which tended to "richiamare il canto gregoriano alla sua antica purità," "restore the Gregorian chant to its ancient purity"—a delightful reward for the Gregorian investigators. When later Perosi, appointed by the Holy Father Master of the Sistine Chapel, introduced there the Gregorian chant a little rebellion was stirred up among his own singers, which only ended when the Holy Father approved formally the measure taken by his Maestro di Cappella.

But now the Holy Father has again been obliged to intervene in order to put an end to the agitation proceeding from without in favor of the Ratisbon chant, which it was desired to have declared obligatory in all secular churches. The plan seemed about to succeed, but the Cardinal Vicar, Mgr. Respighi, claimed the right to decide himself on questions of sacred music within his own diocese by the Bishop's right, jure ordinarii. The question was put before the Holy Father, who severely censured the intrigues and declared that "not only must no obligation be declared, but that the question must be studied seriously with the object of entering upon a different course from that which has been followed up to the present." This decision, brought to the knowledge of persons interested, immediately changed the situation. With the authority and approval of the Holy Father, the Cardinal Vicar has appointed a Roman Commission of Sacred Music in order to withdraw the question of religious chant at Rome from foreign influences. There are five members of this commission, among whom are the Maestro di Cappella of St. John Lateran, Capocci, and Baron Kanzler, who will act as they think best for the Eternal City under the directions of the Cardinal Vicar of his Holiness.

It will be seen from this that it is not correct to call the Ratisbon edition "the official edition." The Holy Father's purpose is that the liturgical chant shall be brought back to its former purity. Doubtless few reviews of sacred music will speak of these occurrences in order not to give any hint of their importance. Let us hope the true friends of the Gregorian chant will be assured that low material and personal interests cannot always control the destinies of a cause like that of the chant of the Roman Church, which has never been hostile to science. The Lumen de Cælo has restored to the Catholic world the eternal and Christian philosophy, the doctrines of the Angelic Doctor; let us hope that the inimitable melodies of Saint Gregory will return under the protection of our Pontiff and will take again the place they should never have lost.

INNOMINATO.

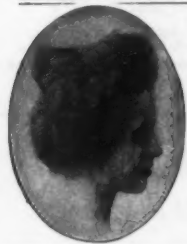
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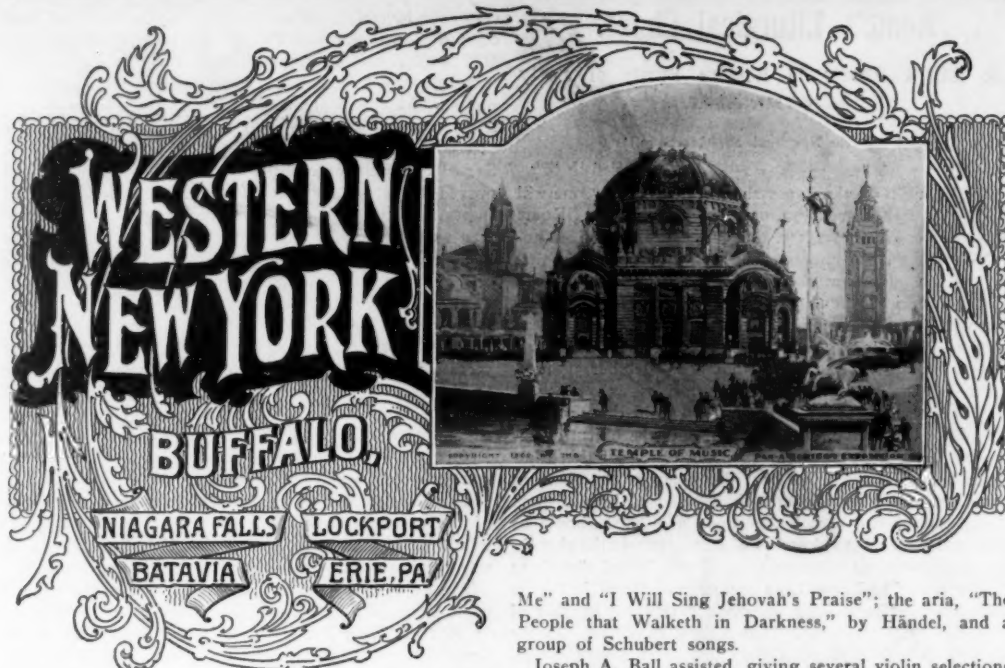
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BUFFALO, N. Y., March 27, 1901.

THE Lenten season has brought us many musical trials, but one of the most enjoyable events was the song recital by Robert Burton, tenor, at the Twentieth Century Club March 18. Mr. Burton has a voice of great sweetness, splendid carrying power and a particularly sympathetic quality which touches and wins all listeners. He is endowed with a wealth of temperament, and his interpretations are thoroughly artistic.

Of the varied program appended the most praiseworthy numbers were "Where'er You Walk," by Händel, which was given a truly traditional reading and was most artistic; "The Danza," by Chadwick, given with much dash and spirit, with an ideal Spanish swing, and the two English songs, "To Mary" and "Claribel," given with such a depth of feeling that all hearts were touched and a repetition of the first demanded. The two little gems composed by Mr. Lund were enthusiastically received. John Lund's finished and sympathetic accompaniments added greatly to this thoroughly artistic program:

Where'er You Walk.....	Händel
Obstination.....	De Fontenailles
Farewell.....	Slee
Where Blooms the Rose.....	Johns
The Nightingale's Song.....	Nevin
'Twas April.....	Nevin
Do You?.....	Lund
Little Folks' Ferry.....	Lund
The Danza.....	Chadwick
If Thou Wert Blind.....	Johnson
To Mary.....	White
When Thou Art Near Me.....	Löhr
Claribel.....	Lambeth

Mrs. Mary Chappell Fisher, one of Rochester's leading organists, has been giving a series of four Lenten organ recitals at St. Peter's Presbyterian Church, Rochester, which have been warmly received by large audiences. The programs have been varied, including German and French schools of early and recent date, and prominent vocalists have assisted.

Mrs. Fisher is to be one of the organists at the Pan-American Exposition.

William J. Sheehan's fourth and last song recital was given March 20. An interesting program of German and English songs was presented. The gems of the evening were the two Biblical songs by Dvorák, "Turn Thee to

Me" and "I Will Sing Jehovah's Praise"; the aria, "The People that Walketh in Darkness," by Händel, and a group of Schubert songs.

Joseph A. Ball assisted, giving several violin selections with much expression, displaying a fine technic and always commanding a beautiful tone.

• • •

A week ago Friday a small but appreciative audience listened to Enrico Toselli, the young Italian pianist. He gave the same program with which he made his American debut.

• • •

March 17 the Leipsic Orchestra and Slivinski aroused the enthusiasm of Buffalonians by a fine concert. Misunderstanding the tastes of the people of the Pan-American city, a "popular" program was offered and refused—the people demanding the best and obtaining the Beethoven C minor Symphony; Prelude and Liebestod from Act III. of "Tristan and Isolde"; Overture to "Tannhäuser" and the E minor Concerto by Chopin for piano and orchestra.

Josef von Slivinski certainly won a triumph with the Chopin Concerto.

• • •

The Buffalo Saengerbund, under the direction of Henry Jacobsen, gave its third concert of the season in German-American Hall. The society had the assistance of the Harmonie Quartet, composed of Mrs. Harriet Welch Spire, first soprano; Miss Julia Agnes O'Connor, second soprano; Miss Neenah Lapey, first alto, and Mrs. Robert H. Heussler, second alto, with Miss Mary M. Howard as director and accompanist.

The pupils of Arthur Edward Case, assisted by Miss Della K. Dayton, elocutionist, will give a recital at the home of Albert H. Case, in Tryon place, Wednesday evening.

A concert was given in St. Bridget's Church Thursday evening, by Miss Florence Eggman, soprano; Miss Helen Ryan, contralto; Frederick Hicks, tenor; J. Oscar Frankenstein, baritone; Miss Josephine Sullivan, harpist, and a chorus of picked men's voices.

Wilhelm Kaffenberger gave an organ recital on Tuesday evening, March 26, at the Bethany Presbyterian Church. He was assisted by Miss Lavinia S. Hawley, contralto, and James F. Nuno, baritone. Mr. Kaffenberger is one of our most scholarly musicians, and his organ work always displays great technic and a wealth of expression. The work at this concert was fully up to the high ideal that Mr. Kaffenberger always places for himself.

The seventh annual recital of the Ionian Musical Club was given at the Catholic Institute Hall, Main and Virginia streets, on Wednesday evening, March 27. The program follows:

Trio, violin, 'cello, piano.....	Hans Sitt
Mr. Koons, Mr. Knight, Mrs. Gould.....	
Baritone solo, Queen of the Night.....	Pinsuti
Mr. Taylor.....	
Piano, Toccata, op. 18, No. 4.....	Sgambati
Miss Smith.....	
Tenor solo (selected).....	Mr. Davis.
Two pianos, four hands, Le Soir, op. 79.....	Chaminade
Miss Crowell, Miss Hameister.....	
Mandolin, Sonatina.....	Beethoven
Miss Helen Archer.....	
Vocal duet, Tuscan Folksong—	
From Far Away.....	Caracciolo
A Flight of Clouds.....	Caracciolo
Miss Leslie, Mrs. Gilles.....	
Piano, Reverie, op. 34, No. 5.....	Schütt
Miss Parkinson.....	
'Cello, Berceuse, from Jocelyn.....	Godard
Mr. Knight.....	
Baritone solo.....	Mr. Collins.
Piano, Valse, op. 10, No. 2.....	Rachmaninoff
Miss Moseley.....	
Violin, Andante and Finale from Ninth Concerto.....	De Beriot
Mr. Ball.....	
Soprano solo, My Lassie.....	Mrs. Beach
Miss McCormick.....	
Two pianos, eight hands, Egmont.....	Beethoven
Mrs. Knighton, Mrs. Sackett, Miss Archer, Miss Davidson.....	

The advanced pupils of Mrs. Etta E. Shew gave a recital at her home in Fourteenth street last Friday evening. An interesting program was presented by Miss Carrie Hofner, Miss Julia Feldman, Mrs. Charles Curtiss, Miss Etta Weinand, Miss Jennie Ryan, Mrs. John Leonard, Miss May Cullen, Miss Lillian Ryan, Miss Lulu Koch, Miss Eva La Coursier, Mrs. Michael, Mrs. F. C. McConkey, Percy Greenwood and J. F. Eitel.

The position of choirmaster and organist at the Church of the Ascension, from which Seth Clark has resigned in order to go to Trinity Church, will be filled by Harry Hill, of Bradford, Pa. Mr. Hendy, who is at present at Trinity Church, will return to St. Mary's-on-the-Hill.

A program of Irish music was given by Miss Mabelle H. McConnell, soprano; Frederick Hicks, tenor; Raymond O. Riester, baritone; Miss Katherine B. Halliday, 'cellist, and Miss Marie F. McConnell, pianist, before the lecture on "Robert Emmet," delivered by the Hon. Thomas H. Carmody, for the benefit of the St. Vincent

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The pupils of Miss Minnie M. Dodge gave a musicale at her studio in the Palace Arcade last week.

Sousa and his band, with Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, drew large crowds of enthusiastic listeners at their three concerts Monday and Tuesday.

The Buffalo Chamber Music Club, assisted by Miss Elizabeth Hoffman, soprano, of North Presbyterian Church, and George F. Spencer, baritone of the Brick Church, Rochester, gave successful concerts at Brockport and Springville this week. N. G.

Russian Music.

IN the first third of the nineteenth century Russian music was a plant growing in the soil of dilettantism, and its characteristic was the Lied. Some talented men arose, but want of technical knowledge forbade them from producing any permanent work, any Russian music. There was need of an original genius, who on one side was posted in the national spirit as represented by the Lied, and on the other had the firm backing of the technical knowledge of Western Europe. Such a genius was Glinka.

Michael Iwanowitsch Glinka was born May 20, 1804, on his father's estate in the district of Smolensk. There he acquired, among other things, the rudiments of piano playing. Life in the Russian provinces, with its village church bells and its folksongs, full of the feelings of the steppe as sung by the serfs, planted the seed in the boy's soul. His uncle had a private orchestra that often came to his father's house; its repertory was some commonplace arrangements of folksongs, and trifling pieces by Mehul, Kreutzer and others then popular, but this orchestra was his first practical school. With it he studied and for it he composed overtures and short pieces for holiday festivals at home. When he was thirteen years old he entered the School of the Nobles at St. Petersburg, whence he graduated brilliantly in 1822.

His father intended him to enter the civil service, but he had no inclination to official life, and the praise given to his early attempts at musical composition determined him, in spite of his father's opposition, to devote himself solely to music. He began at once to acquire, with all his energy, a thorough musical education. His teachers were pianists and violinists, theorists and singers, Field, Charles Mayer, Böhm, Aumône, Zeiner, Belloni, Zamboni. He had learned in his uncle's orchestra the practical employment of instruments. His first compositions, that appeared in his twentieth year, displayed, amid some artistic mediocrity, the technical abilities which his predecessors lacked. His development was also promoted by his travels.

In 1823 he went to the Caucasus, where he learned to know the nature and music of the Orient, which exercised an influence on the Oriental motives of his "Russian and Ludmilla." In 1830-33 he went to Italy and studied unceasingly, and there he met Mendelssohn in Milan and Donizetti and Bellini in Naples. Returning homeward he spent five months at Berlin, studying under the celebrated theorist, Siegfried Deher, and under his guidance he wrote his first Russian Symphony. He already had conceived the idea of composing a Russian opera, and was encouraged by the best writers, such as Puschkin, Odoyewsky and Schakowsky, the latter suggesting to him the subject of the sacrifice of Iwan Sussanin. Glinka went to work zealously, inspired by his engagement and the early months of marriage with M. P. Iwanowa, a marriage which did not prove happy. He had to renounce all royalties before his work was performed, but in return he was permitted to dedicate the work to the Czar, who ordered some payment to be made to him.

"Life for the Czar," performed for the first time Novem-

ber 27, 1836, was coldly received by the dilettanti of the aristocracy, who described it as coarse, and called it *musique des cochers*. The public did not at first accept all the beauties and novelties of the work, but gradually it began to be recognized as the first national work of art. By this work Glinka at one stroke gave to Russian opera the artistic and technical perfection which some works had attained in Western Europe. Its melodies and harmonies bear the stamp of the character of the Russian folksong, yet are not mere imitations. He seems to have been penetrated and quickened by the Russian folksong till he could render it in unexpected new and rich art forms. Examples are some of the choruses, especially the "Bridal Song," and the final hymn. He brought prominently forward as characteristic marks of the Russian folksong the diatonic and unsymmetrical rhythms, and he knew how to give correct musical expression to the national dramatic feeling, especially in the part of the hero, and he characterized this national dramatic feeling not only in the Russian but also in the Polish elements. Especially worthy of notice is his instrumentation. He proved himself a noble symphonic poet, and special mention must be made of some of the entr'actes and snowstorm in the Night Scene between Sussanin and the Poles. Not till Western Europe has heard a truly artistic performance of "Life for the Czar" will it understand that it is not national ignorance or national vanity that makes Russia regard the work as a national production of the highest genius, a title gladly given it by Berlioz, Bülow and Liszt.

Glinka's second opera, "Russian and Ludmilla," was written at an unhappy period of his life. Sundry unpleasantnesses led him to sever his connection with the Court Sängerkapelle, and at the same time he was seeking a legal separation from his wife. The work was written piecemeal and the original logically constructed plan was abandoned, with the result that it became a motley, sagalike play not adapted for the stage. It was performed for the first time November 27, 1842, and was received apparently with the same success as "Life for the Czar," but neither the public nor musicians appreciated its real merits, and it gradually was laid aside, till after an oblivion of fifteen years the young Russian school, with M. A. Balakirew at its head, revived it. It was then valued both by the public and the critics as it deserved, and became the cornerstone of the new building of the modern Russian school. In spite of its dramatic and scenic defects it displays all the creative power of its author; like its predecessor it is an epic opera, and the composer has succeeded in rendering in music the old heroic, saga life of the Russian people. The fanciful Oriental element; the picturesque representation of the Russian, Finnish and Caucasian races; its brilliant orchestration; its delicately elaborated and richly developed forms, all this gives to Glinka's second opera a higher importance in the history of the development of Russian music.

Before he had completed "Russian" Glinka in 1840 had written very beautiful music for a worthless play, the "Prince Cholmsky" of his first "Konkolnik," and the beautiful overture and the so-called "Hebrew Song" prove to what perfection Glinka had raised the commonplace form of the Russian romance. In 1844-48 Glinka was again on his travels, chiefly in Paris and Spain. In Paris he met Berlioz and gave two concerts; in Spain he sought to penetrate into the secrets of Spanish folk music. To these studies we owe his "Iota Aragonesa" and "Night in Madrid." On his return to Russia he wrote his "Kamarinskaia," a work inferior not only to the "Iota Aragonesa," but also to the little Russian "Kasatschok" of Dargowsky.

Glinka lived 1849-50 in Warsaw; in 1852 he went abroad again and remained in France till 1854. During all this time he cherished the idea of writing some great work, at times it was to be an opera, at times a symphony, but neither project was ever executed. Instead he revised his earlier works, and composed a series of small pieces. In addition to the above mentioned two operas, and three or-

chestral fantasies, Glinka wrote a Waltz Fantaisie for orchestra, a sextet, a quartet, a trio, several piano pieces, seventy-seven romances and several choral and ecclesiastical works. Of the latter his "Cheruwinskaja" ("Song of the Cherubim") is pre-eminent for its noble style and beauty. Among his unpublished manuscripts there are, together with some smaller works, some symphonies and overtures. No symphonic work, no orchestral or chamber music has come down to us from the period before Glinka, who is the first worthy representative of Russian music in the field of instrumental music.

In the spring of 1856 Glinka went to Berlin to see his old friend and teacher Siegfried Dehn. He was full of the idea of creating a peculiar Russian ecclesiastical style, and studied diligently strict counterpoint and the ecclesiastical tones. He rejoiced at the progress he was making, when he died suddenly on February 2, 1857. After a brief interment in Berlin his body was transferred to St. Petersburg and buried with great solemnity. In 1885 a monument was erected to him at his native place of Smolensk, and in 1886 the Glinka Museum was opened at St. Petersburg. As yet there is no edition of his collected works.

Glinka laid for the various forms of musical composition the first artistically national foundation, and may be placed by the side of the founder of Russian literature, his contemporary Puschkin. After Glinka had tilled the field of Russian romance and Russian instrumental music, it was easy for the next generation to carry on the work, and Russian art entered upon a new phase.

(To be continued.)

Last Philharmonic Concerts.

THE last pair of Philharmonic concerts occurred last Friday afternoon and Saturday evening in Carnegie Hall. This was the program:

Prelude, Die Meistersinger.....Wagner
Monologue of Hans Sachs, Wie duftet doch der Flieder, from
Die Meistersinger.....Wagner
Theodor Bertram.
Waldweben, from Siegfried.....Wagner
Wotan's Farewell and Magic Fire Scene, from Die Walküre.....Wagner
Wotan.....Theodor Bertram
Tone poem, Ein Heldenleben (A Hero's Life), op. 40.....R. Strauss
(By request.)
Violin obligato, Richard Arnold.

While the artistic propriety of playing Wagner excerpts in the concert room may be no longer questioned—having been sanctioned by Wagner himself—still, after a prolonged season of opera, in which this composer figured prominently, such a group of selections as the above did seem superfluous. And they were from the popular Wagner, one is almost tempted to say the commonplace Wagner. Nothing but the "Tannhäuser" Overture and the "Ride of the Valkyries" were needed to make the average Wagner lover happy. Unhappily, too, several of the numbers are far from being absolute music—scientifically conceived, they demand scenery and action for the eye to feed upon. Even the "Siegfried Idyll," planned as it was for the concert room—it is really a serenade—does not stand the test very well; and therefore the "Waldweben" becomes positively monotonous, particularly as it was played on this occasion by the Philharmonic band. Its performance revealed the weakest spot of the organization.

Nor was Bertram a successful Hans Sachs or Wotan. With all the illusion of stage environment, this German singer did not make a deep impression during the season. On the concert stage he was little more than mediocre. He sang much better at the public rehearsal Friday afternoon than on Saturday night, for he was the Wolfram of the "Tannhäuser" matinee in the Metropolitan Opera House. His work lacked poetry and distinction.

The "Meistersinger" Prelude was massively played and sounded very imposing. "The Hero's Life" proved as difficult a nut to crack as ever. It was played so much better than on its first production that we suspect the battle scene is capable of still more polyphonic clarification. The

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opening movement of this symphony—for an extended symphony it is—impressive. What follows but confirms our suspicion that Strauss intended the work as a gauge of defiance thrown into the teeth of his adversaries. The love music sounds acidly amorous, while the section devoted to the critics is comically bizarre. It is when the battle scene is reached that the majority of Strauss' admirers part company with him. It is desperately noisy—yet in all its ear-splitting and screaming dissonances has definite plan. The movement carries a Chinese flavor with its ceaseless drumming and fifeing. But it is a battle, a battle of the themes, a war of instruments, and like all war—to borrow General Sherman's expressive phrase—it is "hell." Surely none but the reactionaries can cavil at the remaining movements. Here we get color, melody and magnificent workmanship. With the apotheosis Strauss throws off his eccentric coat-of-many-colors, and his appeal is to soul and brain—and ear.

We are not so sure that this poem represents the composer in his last period. He is still young, still devoured by his dream of an ideal music and ideal instrumentation. As it is the critic's function to record sensations, not to prophesy, we refrain from pinning Richard Strauss to any formula, his own least of all. He has made beautiful and characteristic music—which "Ein Heldenleben" as a whole is not—and he may do so in the future. Above all let us be wary of the man who declares that the "object of music is to be this or that." Music within the past hundred years has discovered for itself so many paths to pursue that he is a bold critic who shall forbid it any road.

The Philharmonic Orchestra played the poem with great enthusiasm and considerable technical facility. Indeed, in this respect Conductor Emil Paur has worked wonders of the material is considered. What the future plans of the society are in regard to traveling or weekly concerts we are not at liberty to state. There seems to be just now too much of a disposition to rely upon vague hopes excited by Andrew Carnegie's interest. In the meantime the directors make their usual preliminary announcement for the forthcoming sixtieth season. The usual eight public rehearsals and sight concerts will take place on the following dates: Public rehearsals, November 15, December 6, December 20, 1901; January 10, January 31, February 14, March 14, April 4, 1902. Concerts, November 16, December 7, December 21, 1901; January 11, February 1, February 15, March 15, April 5, 1902.

Semnacher Recital.

A RECITAL by the pupils of the National Institute of Music, Prof. William Semnacher director, was given recently with fourteen numbers on the program, including piano solos, duets, violin solos, vocal solos, &c., the composers represented being Heller, Hunter, Massenet, Lack, Paderewski, Wieniawski, Wollenhaupt, Thalberg, Bemberg, Denza, Joseffy, Godard and last but not least, Semnacher, who was represented by his pretty "Progress Rondo." The participants in this interesting musicale were Misses Sadie Salinsky, Tessie Meyers, Fannie Ettenson, Bertha Tarnowski, Annie Jenkins, Carrie Berger, Fannie Londe, Essie Cahn, Sadie Rosenfeld, Mrs. Van Auken and Messrs. S. Steinberg, Alfred Manoli, Walter Stanley and Abraham Wechsler.

Blanche Duffield Receives a Laurel Wreath.

BLANCHE DUFFIELD was the recipient of a pretty mark of esteem by the pupils of Mme. Doria Devine last Sunday night at the Sousa concert at the Metropolitan Opera House. They presented her with a large laurel wreath, adorned with red, white and blue ribbons, and a basket of American Beauty roses, which were handed to Miss Duffield over the footlights at the conclusion of her song.



PHILADELPHIA OFFICE THE MUSICAL COURIER.
4230 Regent Square, March 23, 1901.

WITH the final concert of the Boston Symphony Orchestra comes the first intimation that the season is fast drawing to a close. On Monday evening the above mentioned orchestra was heard in the "Rhenish" Symphony of Schumann, Symphonic Poem by César Franck, and Berlioz "Benvenuto Cellini" overture. The soloist was Leopold Godowsky, who played Liszt's Piano Concerto No. 2. In listening to Mr. Godowsky one is impressed by his repose and the velvety, singing quality of his tone. At no time did he resort to tricks or mannerisms to hold the attention of his audience, but won it through the sheer force of his quiet personality. On Wednesday night the last concert of the second series was given.

Of much interest locally was the song recital of Mrs. Kunkel Zimmerman and Nicholas Douty on Tuesday evening. The concert held special attraction for us all, inasmuch as it afforded us the opportunity of hearing Mrs. Zimmermann for the last time, as she soon leaves here to accept the solo position in the Collegiate Church at Forty-eighth street and Fifth avenue, New York.

Most heartily do I begrudge New York this talented and charming woman, but find consolation in the thought that so much is she admired in this city that managers will no doubt induce her to pay us frequent visits next season.

Her work on Tuesday evening was in every respect most satisfactory: her pure, limpid voice suggested the joyous bubbling of clear spring water, while her personal charm and grace were a delight to the eye.

And Nicholas Douty? I think it almost superfluous to say that his contributions to the program were thoroughly enjoyed. Mr. Douty is admirable in oratorio work, but he is supremely at his best in ballad singing; the delicacy of expression and clear enunciation are two points that render his work so artistic. Of his work Tuesday night, "The Erl Koenig" deserves special mention, by reason of its being a triumph of tonal shading.

Saturday afternoon Richard Zeckwer delivered a lecture at 1617 Spruce street. Owing to a previous engagement I was prevented from attending, much to my regret, as Mr. Zeckwer's lectures are always extremely interesting, notably those on acoustics.

The "afternoon with Brahms" at Mr. Thunder's home this afternoon was to the admirers of that gentleman (Brahms, not Mr. Thunder) one most profitably spent. I went, with my soul open to conversion, but alas! Brahms spoke not to my inner consciousness. This defection on my part, however, did not prevent me from appreciating and admiring the talents of Miss Kathryn McGuckin and Miss Josepha Macomb, in whose hands the program had been given. Miss McGuckin was in particu-

larly good voice, and sang the many songs with varied expression and much intelligence.

Miss Macomb is a decidedly talented young pianist, and when the extreme sensibility of her musical temperament has been somewhat modified with more repose she will undoubtedly be a very fine pianist.

MARCH 30.

Miss Minnie Tracey has again been with us, establishing herself more firmly in our admiration by reason of the excellence and versatility she displayed in a song recital given at Mrs. Whelen's residence. The program included selections of the old as well as modern masters, and such was the beauty of interpretation in both schools that it was hard to designate any one song as superior to the others.

Miss Tracey was assisted by Louis Blumenberg, whose skill as a violoncellist won for him the highest tribute an audience can give—spontaneous and insistent applause. His admirable technical ability, together with a most sympathetic tone, made it a matter of regret that he has not been heard oftener in Philadelphia. Seldom has a more elite audience graced a musicale in this city. The following represent the cream of Philadelphia society:

Mrs. Charles S. Whelen.	Mrs. Morris Hacker.
Mrs. Alex. M. McClure.	Miss Hacker.
Mrs. Charles Carver.	Mrs. William Burnham.
Mrs. A. J. Casatt.	Mrs. Joseph Leidy.
Mrs. Spencer Ervin.	Mrs. William Curlin.
Mrs. Robert E. Hare.	Mrs. Bob M. Jammy.
Mrs. Alex. T. Reilly.	Mrs. Charles Curtis Harrison.
Mrs. Edward J. Mathews.	Mrs. Thomas Harrison.
Mrs. Thomas McKean.	Mrs. Earl B. Putnam.
Mrs. Edward E. Graham.	Mrs. S. P. Wetherill.
Mrs. William E. Elkins.	Mrs. D. Webster Dougherty.
Mrs. George D. Widener.	Miss Goepf.
Mrs. Anthony M. Hancé.	Mrs. W. Hinchler Smith.
Mrs. Alfred J. Ostheimer.	Miss Laura Bell.
Mrs. Francis T. Gowen.	Miss Nina Lea.
Mrs. Edward M. Robinson.	Mrs. Clayton McMichael.
Mrs. George Dallas Dixon.	Mrs. Alfred Lambdin.
Mrs. Louis R. Lemoine.	Mrs. Morris Jastraw.
Mrs. Bertram Lippincott.	Miss Harvey.
Mrs. William P. Merideth.	Mrs. David L. Edsall.
Mrs. Andrew Wheeler.	Mrs. George Sergeant.
Mrs. Isaac Clothier.	Mrs. A. Loudon Snowden.
Mrs. Hawley McClanahan.	Mrs. Arlington Gilpin.
Miss Catharine W. Cheston.	Mrs. Sam Hart Elting.

The season promises to close in a manner worthy of its general excellence throughout the year. The last concert of the Philadelphia Orchestra, on April 19, is the occasion of the reappearance of Madame Carreño, and on April 16 the Choral Society, under Henry Gordon Thunder, will sing Berlioz's "Damnation of Faust." For the last three months the society has been diligently rehearsing this difficult work of Berlioz. The solo work will be done by Sara Anderson, Nicholas Douty, Henri Scott and Max Heinrich, names that in themselves promise much. The "Damnation of Faust" was heard in America for the first time in 1880, when the Symphony Society, of New York, assisted by the Oratorio and Arion societies gave it under the direction of Dr. L. Damrosch.

It has not been performed in Philadelphia since the Philadelphia Chorus, together with the Thomas Orchestra, under the leadership of Charles M. Schmitz, were heard in 1891.

Sousa's two concerts were, of course, largely attended, and the usual semi-classical, semi-popular programs were played with all the brilliancy for which the band is noted. Miss Bucklin and Messrs. Pryor and Clarke were the soloists.

DOMINGA LYNCH SOUDER.

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Miss Lulu Eggleston, of Brooklyn, one of S. G. Pratt's most gifted pupils, will give a concert during the spring. The young pianist has studied with Mr. Pratt for the past three years.

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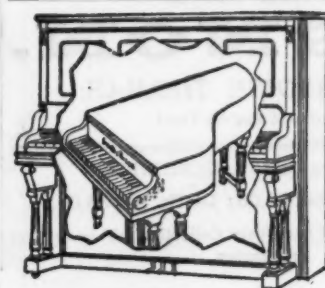
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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

Chicago, March 30, 1901.

THE contrast between the audiences at the present time of the Chicago Orchestra concerts, compared with the scattered few of some years ago, must be a source of congratulation, both to Director Thomas and players. The programs are about the same, if anything better; and yet they are now listened to with comprehensive intelligence and appreciation which is a just reward for all the painstaking work done.

The concert of this week, for Friday afternoon and Saturday evening, was replete with novelties. The overture to Spohr's "Jessonda" and Schubert's C major Symphony are familiar, but the transcription into concerto form of Liszt's Fantasia and Fugue on the Anabaptist chorale from Meyerbeer's "Prophet"; an Idyl, "Evening" by Fibich, and a Capriccio Espagnol by Rimsky-Korsakow were new. The transcription of Liszt's composition made Hugo Kaun supplied Mr. Middleschulte, the organist virtuoso, with a selection replete with difficult technicalities. The extremely difficult solo work for the organ, the Fugue and Mr. Middleschulte's brilliant cadenza and the stirring climax to which it leads, gave this artist—one of America's finest organists—a chance for bravura execution that must have taxed the organ to its utmost. An orchestra playing the most important roles, the organ is given little chance to be heard; too often simple interludes or harmonics is the small amount of use demanded of the instrument, and, therefore, makes it all the more of a musical treat to hear such organ music as was given at this concert.

In listening to Mr. Middleschulte's execution one is very apt to be reminded of Beethoven's words: "It is one thing to give ourselves up to reflection and another to yield to inspiration." And also another maxim: "The barriers are not erected that can say to inspired talents and industry 'Thus far and no farther.'" Mr. Middleschulte also enjoys the distinction of being a fine composer, and in playing either a piano or organ program one may expect the truest interpretation of only the best compositions of modern and classical composers.

The twentieth Chicago Orchestra concert and rehearsal of April 5 and 6 has for program:

Wallenstein (Trilogie), after Schiller.....	D'Indy
Scena and aria, I Fain Would Hide (Euryanthe).....	Weber
Till Eulenspiegel's Merry Pranks.....	R. Strauss
Das Rheingold.....	Wagner
Finale (Rainbow Scene).....	
Wotan, Mr. Clark.....	
Die Walküre.....	Wagner
Wotan's Farewell and Magic Fire Scene.....	
Wotan, Mr. Clark.....	
Die Götterdämmerung.....	Wagner
Siegfried's Death March.....	
Closing scene.....	

The novelties for this occasion, although the first is not wholly new, will be Vincent D'Indy's "Wallenstein" Trilogie, op. 12, and the scena and aria, "I Fain Would Hide," from Weber's "Euryanthe." A fortunate selection for soloist is that of Charles W. Clark, who will sing the scena and aria from Weber's "Euryanthe" and the part of Wotan in Wagner's "Das Rheingold" and the Magic Fire Scene from "Die Walküre."

Josef Hofmann, the pianist, gave a recital in Chicago the afternoon of March 30, in the Auditorium.

At Aurora, Ill., Mrs. Theodore Worcester gave a Russian program before the Woman's Club on Tuesday afternoon, March 26, all of which was enthusiastically received by a large audience. The names of the composers from which Mrs. Worcester made her selections were given in the preceding Chicago letter in THE MUSICAL COURIER.

The Aurora Woman's Club gives a musicale afternoon each year. The one of this season was exceedingly interesting because of the Russian composers selected. Mrs. Worcester has given much attention to the music of this nation in the past three years and the club was fortunate in securing her services for this occasion. Her interpretation of the Stcherbatcheff "Orientale" and Balakireff's "Song of the Lark" were particularly sympathetic and artistic. She avoided affecting the usual morbid style which so often creates a wrong impression of this national music. Mrs. Worcester's art is most thoroughly satisfactory and scholarly; it shows the effect of thought and study extending beyond mere technical work. It is to be hoped we may hear this musician in a Chicago recital this season.

We give below a few lines from the Aurora Daily News of March 27, 1901:

"The Woman's Club listened to a very artistic program yesterday afternoon given by Mrs. Theodore Worcester, pianist. Mrs. Worcester has reached a very high mark in her life work and has been giving especial attention of late to Russian music. Her finished work yesterday revealed her great attainments in the art and she was repeatedly recalled."

This interesting program was arranged entirely by Mrs. Worcester. The assisting artists were all from Chicago—B. Kuehn, leader of the second violins of the Chicago Orchestra and also a member of the String Quartet; Miss Grace Cook, contralto of the Park Presbyterian Church, and Mrs. Charles B. Clemons, soprano, and Miss Jessie Belle Wood, accompanist, formerly a well-known accompanist of Boston. A paper upon the subject of Russian music, prepared by Theodore Worcester, was read by Dr. College.

Miss Grace Cameron, who recently sang and acted the role of Daphne in "Foxy Quiller," is a Chicago girl and sister of Miss Rose Cameron, a member of the piano faculty of the Northwestern University. Miss Grace Cameron, aside from inexperience in placing some tones, had a voice of good quality and exceedingly well cultivated.

A musicale and literary program has been arranged for the next meeting of the publishers' session of the Illinois Woman's Press Association, to take place April 4.

The American Conservatory for Saturday afternoon, April 6, has arranged to give a recital in Kimball Hall,

consisting of Schumann compositions. Howard Wells, Allen Spencer, Holmes Cowper and Miss Grace Dudley will participate.

A senior recital by Miss Edith R. Bergman and Miss Norma I. Solomon, assisted by Edwin I. Meyer, violinist, and Violet E. Coade, soloist, was given Saturday evening, March 30, with the following program:

Violin soli—	
Andante from Concerto, op. 64.....	Mendelssohn
Reverie.....	Vieuxtemps
Edwin I. Meyer.....	
The Craven Knight.....	Anon.
Norma I. Solomon.....	
The Bear Story.....	James Whitcomb Riley
Edith R. Bergman.....	
Solo.....	Selected
Violet Electa Coade.....	
Peter Mulrooney and the Black Filly.....	Anon.
Miss Solomon.....	
The First Quarrel.....	Tennyson
Miss Bergman.....	
When Pa Puts Up the Stove Pipe.....	Anon.
Miss Solomon.....	
Mammy's Lil' Boy.....	Edwards
Candor.....	Bunner
Miss Bergman.....	
Nicknames.....	Pemberton
Anastasia.....	Miss Bergman
Julia.....	Miss Solomon

Mr and Mrs Frederic Horace Clark, Master Max Clark, assisting, of the Soper School of Oratory faculty, on Saturday, March 23, gave a piano recital. The selections arranged for were as follows:

Aurora Sonata and Andante Favori.....	Beethoven
Frederic Horace Clark.....	
Italian Concerto.....	Bach
Moment Musical.....	Schubert
Master Max Clark.....	
Second Scherzo.....	Chopin
Two Etudes.....	Chopin
Edith Lillian Clark.....	
First Impromptu.....	Clark
Octave Gavotte.....	Clark
Ocean Study.....	Liszt
Ocean Study.....	Rubinstein
Ocean Study.....	Moszkowski
Winter Wind and Ocean Study.....	Chopin
Frederic Horace Clark.....	

A wee little musician, Miss Gladys Trumbull, in Kimball Hall, Thursday evening, March 21, gave a piano recital, composed of the following—by no means easy—selections for a child of ten years:

Praelude and Fugue in F.....	Bach
Rondo, op. 11.....	Hummel
Nina.....	Pergolesi
Mazurka, op. 10, No. 3.....	Moszkowski
Le Petit Tambour.....	Huentin
Miss Gladys Trumbull.....	
Cantilene.....	Goltermann
Franz Wagner.....	
The Mill.....	Jensen
A Highland Laddie.....	Morey
Dance of the Elves.....	Parlow
Humming Bird.....	Mayo
Fabliau.....	Raff
Miss Gladys Trumbull.....	
Herbst Blume.....	Popper
L'apillon.....	Popper
Franz Wagner.....	
March of the Dwarfs.....	Grieg
Valse, op. 83.....	Durand
Träumerei.....	Schumann
Danse Hongroise.....	Bohm
Tarantelle in A flat.....	Heller
Miss Gladys Trumbull.....	

Over 400 listened to this recital, which was given from memory, and, considering a child's ideas of interpretation, was given with good expression. Miss Gladys Trumbull is a pupil of Max Kramm. She had, in this recital, the assistance of Franz Wagner (cello.)

Miss Carolyn Louise Willard, pianist, will be one of the soloists at the entertainment given in Auditorium, April 11th, for the benefit of St. Anthony's Hospital.

In the Arensky Trio for piano, violin and 'cello given before the Amateur Musical Club, Mrs. Annette R. Jones, pianist, gave a performance that was excellent both in

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"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 18, 1900.
"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 21, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kölnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kielce Journal*, January 9, 1901.

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technic, manner of rendition and expression. Mrs. Jones is a fine accompanist.

• • •

Arthur F. Marvin, pupil of Sydney Lloyd Wrightson, has been engaged as tenor soloist in the Holy Family Catholic Church. Mr. Marvin has a well placed voice of beautiful quality.

• • •

At the musicale given last week at the "Virginia," Wm. A. Willett, baritone, sang "Love Me or Not," Secchi; "When I Gaze Upon the Lily," Tosti; "Bendemeer's Stream," old Irish, with a style and interpretation that well deserved the sincere applause received.

• • •

Mrs. Julia Lois Caruthers has resigned her position as one of the faculty of the Sherwood Musical School, and hereafter will be found in her studio, 614 Fine Arts Building.

• • •

In University Hall, Fine Arts Building, Thursday afternoon, a vocal and piano recital was given by Miss Elizabeth Harding and Miss Josephine Large. The classical airs and songs of this, the first of two song and piano recitals, were:

Deh venni non tardar.....Mozart
I Attempt from Love's Sickness to Fly.....Purcell
Vieni che poi sereno.....Gluck

SONGS FROM SHAKESPEARE.

Under the Greenwood Tree (Wer möchte ruhn bei mir)
(As You Like It).....Heyse
O Mistress Mine (Twelfth Night).....Beach
Sigh No More, Ladies (Much Ado About Nothing).....Stevens
Who Is Sylvia? (Two Gentlemen of Verona).....Schubert
Fantaisie in C minor.....Mozart
Die blauen Frühlingsaugen.....Franz
Lieber Schatz, sei wieder gut mir.....Franz
Das ist ein Brausen und Heulen.....Franz
Ach, wenn ich doch ein Immenchen wär.....Franz
Prologue.....Grieg
Vom Monte Pincio.....Grieg
Im Kahne.....Grieg
Mit einem Veilchen.....Grieg

The selections contained in the attractive program were given in a most entertaining manner, the audience demonstrating their appreciation and pleasure by sincere, spontaneous approval of the musical numbers and of singer and pianist.

• • •

"Siegfried" was discussed Tuesday last by Mrs. Crosby, at Mrs. Potter Palmer's. The series of interesting and instructive Wagner recitals closed on Friday, the 22d, with "Götterdämmerung."

• • •

In Recital Hall of Chicago Musical College a concert was given the afternoon of March 30, by the students of the institution. A very interesting program was arranged for the violin, piano and voice. Among those who contributed were the names of Misses Marchie Kelley, Lillian Priesmyer, Wahnetta Swain, Louise Weisheit, pianists; Miss Emma Anderson and Arthur Hand, violinists; Miss Lorraine Jessie Decker, soprano; Miss Alma Cole Youlin, soprano, and Herbert Dale Jones, baritone.

• • •

St. James' Episcopal Church choir, Wednesday evening, April 3, under the direction of William Smedley, gave Stainer's sacred cantata, "St. Mary Magdalen." This was the first time this work was sung in Chicago. The soloists were Wilson Reed, soprano; Richard Uhlemann, alto; Harry C. Cassidy, tenor, and William McLain, baritone. The choir was assisted by the Philharmonic String Quintet.

• • •

Mrs. Rathbone Carpenter, at her home Monday evening, gave a Grieg lecture, for which Harriet Dement Packard sang the vocal illustrations, and Mesdames Leonard and Hoag, played the "Peer Gynt" Suite, arranged for four hands.

• • •

Under the management of the Chicago Conservatory, a recital by John Mokrejs, assisted by Miss Clara Heuer,

was given in Kimball Hall, Tuesday evening, April 2. The well selected program was from the following composers:

Sonata, op. 31, No. 3.....Beethoven
Des Abends (At Evening).....Schumann
Warum (Why).....Schumann
Aufschwung (Elevation).....Schumann
John Mokrejs.

Der Almond Tree.....Schumann
Little Dustman.....Brahms
Songs My Mother Taught Me.....Dvorak
Miss Clara Heuer.

Preludes, Nos. 1, 3, 6, 7, 20 and 21.....Chopin
Ballade.....Greig

Song of the Captive.....Gerard Tonning
Abends (Eventide).....Agathe Grondahl
Vainka's Song.....Von Stutzman
Miss Heuer.

Prelude.....MacDowell
Meditation.....Mokrejs
Valse, op. 34.....Moszkowski
Mr. Mokrejs.

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Miss Gladys is a pupil of Max Kramm. She had in this recital the assistance of Franz Wagner, 'cello.

• • •

The coming performance of "Elijah," to be given at Central Music Hall, Thursday evening, April 11, will be the farewell oratorio concert in this famous playhouse that has sheltered for years so many large audiences of music lovers, and where almost all of the famous singers and instrumentalists of the day have played themselves into the hearts of Chicagoans. It is safe to say that at this performance of the great oratorio, with Charles W. Clark to interpret the role of Elijah, and the appearance of such favorites as Genevieve Clark Wilson, Elaine DeSelle and George Hamlin, Central Music Hall will contain one of the largest crowds of the season. The oratorio at this performance will be given by a grand chorus of the combined Evanston and Ravenswood musical clubs, with full orchestra, under the direction of P. C. Lutkin. The performance is under the direction of Messrs. Hannah & Hamlin, who have given the public so many unique and attractive musical treats this season.

• • •

Frederic Horace Clark has recently been engaged as director of the piano department of the Soper School of Oratory. A complimentary recital of piano music was given March 23, 2:30 p. m., in Soper School Hall, by Mr. and Mrs. Frederic Horace Clark, Master Max Clark, assisting. The program included:

Aurora Sonata and Andante Favori.....Beethoven
Frederic Horace Clark.
Italian Concerto.....Bach
Moment Musical.....Schubert
Master Max Clark.

Second Scherzo.....Chopin
Two Etudes.....Chopin
Edith Lillian Clark.

First Impromptu.....Clark
Octave Gavotte.....Clark
Ocean Study.....List
Ocean Study.....Rubinstein
Ocean Study.....Moszkowski
Winter Wind and Ocean Study.....Chopin
Frederic Horace Clark.

Frederic Horace Clark's methods are well suited to enable one to harmonize music with oratory.

• • •

In the "Arensky Trio" for piano, violin and 'cello, given the first part of the week before the Amateur Musical Club, Mrs. Annette R. Jones, pianist, gave a performance that was excellent both in technic, manner of reading and expression. Mrs. Jones is a fine accompanist.

Amy Murray.

"LET me interrupt you for a moment, Miss Murray, before we say good night to you, and thank you for the great pleasure you have given us. May I ask for one other song, and, at the same time, and in the same words, ask a personal question: 'Will ye nae come back again?' Miss Murray?"

These words, spoken by Laurence Hutton at a recital given last season in Princeton, N. J., are characteristic of the enthusiasm invariably aroused by the interpretations of the gifted Scottish singer, Amy Murray, of New York, whose picture this week graces THE MUSICAL COURIER's front page.

Miss Murray possesses a magnetic personality and an excellent soprano voice, which has been well cultivated. Executive ability and intellectuality are among her other gifts. She is of Scottish parentage, though her home is in America. Her preparation for Scottish programs has been most thorough.

As an editor in Scotland appropriately wrote in the summer of 1900: "She has an intense sympathy for the music of Scotland, and even before she came here was a past-mistress in the art of singing Scottish songs. Now, after months of study, living with the people, and getting in touch with them, their modes of expression and habits of thought, she is even more sympathetic and artistic in her interpretation."

Miss Murray describes her visit to the Highlands as follows:

"I knew that among the people of the Highlands and of the Western Islands were still preserved folksongs of immeasurable antiquity. To learn these songs I went among the people and noted them down from the lips of native singers. They should be sung only in the Highland tongue, the Gaelic; so I have learned that as well. My harp, to which I sing them, is the 'clarsach' of the ancient bards." For the purpose of introducing local coloring she sometimes impersonates the typical Newhaven "fishwife," singing "Caller Herrin." In her own words: "I sought their acquaintance, gained their friendship and spent much time among them, 'and all for a single song,' as a friend in Edinburgh said."

During the present month Miss Murray's engagements include Norfolk, Va., April 9; Washington, D. C., April 10; Baltimore, April 11; Trenton, N. J., April 12; Cooper Institute, New York, April 13; Stamford, Conn. (second appearance), April 16; Utica, N. Y. (third appearance), April 18; Chicago, April 22. In order to fill these and other engagements she has found it necessary to refuse offers from Poughkeepsie, Cheshire (Conn.), and from the school board and Y. W. C. A. in New York.

That she is highly esteemed by her own countrymen is illustrated by the fact that she has made notable appearances before the following organizations: Albany, St. Andrew's Society; Boston, Caledonian Club; Montreal, Caledonian Society (Hallowe'en concert); Brooklyn, Clan MacDonald; Pawtucket (R. I.), Clan Fraser, and the New York Scottish Society (Burns' birthday concerts).

From numerous indorsements of Miss Murray's work the ensuing letters are selected:

The evening was a great success and gave a great deal of pleasure—Mrs. Grover Cleveland.

I am glad to hear of your success; you deserve it.—Mrs. Laurence Hutton.

Your recital gave me a great deal of pleasure, and I wish you all possible success.—Mrs. Theodore Roosevelt.

It is no mere compliment, but simple truth speaking, to tell you that we thoroughly enjoyed the "Evening of Scottish Song" which you gave us at Princeton.—The Rev. Henry Van Dyke, D. D.

May you always have the high success which your taste and talents deserve.—Professor Hunt, Princeton University.

Her singing of Scotch songs so pleased the audience as to call

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forth extravagant expressions of praise. All were delighted.—H. R. Palmer, Musical Director Chautauqua Assembly.

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DEAR MISS MURRAY—I was very much interested in your explorations into Gaelic folksong, and the specimens you allowed me to hear proved that there must be a quantity of nature's own music worth recovering from the obscurity in which it, unfortunately, remains.

The fact that you have gathered these songs while living among the people of the North, and the enthusiasm which led you so far in order to carry out your researches, must eventually bring its recompense, if only in the increased interest which is thereby attached to your lectures on a subject you seem to have made quite a personal one.

For my own part, as a colleague who has done some work in a similar direction, I can fully appreciate the value of your labors, and can therefore cordially wish you all success. Believe me, very faithfully yours,
A. C. MACKENZIE.

As a singer of Scottish songs, Miss Amy Murray fills the Scottish heart to overflowing. In her graceful introductory remarks, full of historical and romantic interest, in her perfect enunciation of Scottish dialect, which she speaks with classic purity; in the quality and tone of her voice, and in the intelligent expression of the poet's meaning, she is not surpassed by any vocalist of our time.—James Kennedy, Royal Deputy Order of Scottish Clans.

I need only say that should Miss Murray again visit Stirling and give another of her delightful recitals, she will receive a warm welcome.—James Banks, the Honorary Secretary, Stirling (Scotland) Y. M. C. A.

The following press notices, also, will be read with interest:

Her notable success proves the truth of what one of the best Scottish musicians has insisted upon, that to achieve success in singing simple Scottish ballads a thorough musical training is necessary. * * * This country has been visited by many noted Scottish vocalists and entertainers, such as David Kennedy, Durward Lely, Mme. Annie Grey and others who have obtained a large measure of success among their fellow Scots who have made this country their home, but none of them has done more to spread the love of Scottish song among all classes of the American people than has Miss Amy Murray.—New York Commercial Advertiser.

Even to those already familiar with Scottish songs, this evening brought a new revelation of their beauty and meaning.—Plymouth Church (Brooklyn) Chimes, December 4, 1900.

Her repertory is apparently endless, and ranges from grave to gay, from songs of love to songs of war, of the fishwife and the worker in the field.—Albany Argus.

She has a voice well fitted to sing either the love songs, the lament or the description of battle; while into them she throws action and expression, sympathy and artistic interpretation. * * * If there is a Scotch song that anyone in the audience wishes to hear, Miss Murray will sing it—and when she has finished you will know how it ought to be sung.—Utica Observer, February 12, 1901.

Miss Murray was the star of the evening. Every time she appeared on the stage she was enthusiastically received and all her songs were encored.—Springfield (Mass.) Republican.

That there is an interest in Scottish music was shown on Saturday, when Higgins' Hall was crowded to hear Miss Murray's recital, many listening from outside, and standing in every available place.—Chautauqua Assembly Herald.

Miss Murray in Canada.

Miss Amy Murray, who landed last week from Stirling, Scotland, completely charmed the audience. Her voice is of great power and magnetism. As might be expected, she entered thoroughly into the spirit of the "Auld Scots Songs," and sang them into the hearts of her hearers. Her explanation of the origin of some of the older songs added an intelligent interest to the pleasure they gave. Her spirited rendering of her first encore, "Bonnie Prince Charlie," so stirred the great audience that she was again recalled.—Montreal Witness.

An audience numbering probably 2,500 people attended the concert, which was a notable one, inasmuch as it was the occasion of the first appearance in Toronto of Miss Amy Murray, of New York, who well merits her reputation. She has a very attractive appearance, and a graceful presence on the platform. Miss Murray, who has a strong, sweet voice, is also an entertainer of high order, and several times during the evening she explained her songs and told thrilling little bits of Scottish history.—Toronto Mail and Empire.

In the last number, "Callie Herrin," arrayed in her genuine New-haven fishwife costume, creel and all, she made a decided hit. It was worth, to any Scotchman, a long journey to see and hear.—Scottish-American, December 13, 1900.

Miss Murray in Scotland.

The feature of the vocal entertainment was the recital of Scots and Jacobite songs by Miss Murray, New York. Miss Murray has a very highly cultivated voice, of remarkable sweetness and sympathetic quality. Added to this she has a clear enunciation and a thorough sympathy with the sentiment and spirit of Scots songs.

and, to crown all, a bright and gracious manner, which puts her immediately on good terms with her audience. She has evidently the instincts of a born entertainer, so that she seems to know by intuition what is interesting and when she has said enough. The Scots songs she chose were "Bonnie Lizzie Baillie," an old version of "The Flowers of the Forest" and "The Crook and Plaid," and as an encore, "Ca' the Yowes to the Knowes." The Jacobite songs were "Hey Johnnie Cope," "The Sun Rises Bright in France" and "Charlie Is My Darling." As an encore she sang a Gaelic song she heard at a wedding in Skye. Miss Murray has been devoting herself during her stay in Scotland to the study of Scots songs and to gaining a thorough knowledge of the dialects and pronunciation, and an insight into the genius of the people, without which a truly artistic and sympathetic interpretation of Scots music is impossible. She has succeeded admirably. The humor and the pathos, and the regret for failure which her Jacobite songs demanded, were amply displayed, and her purely sentimental love songs were no less successful.—Stirling (Scotland) Journal.

Miss Minnie Scott, pianist, is this Scottish artist's competent accompanist.

London Comments.

AN extract from the London *Musical Standard* forms the basis of an editorial in this issue of THE MUSICAL COURIER, and in addition to what the *Musical Standard* says regarding this paper we publish the following comments from other London papers:

(London Daily News, March 1, 1901.)

An elaborate and otherwise interesting account, extending over eight columns, of the Royal Musical Academy of Sweden is given in the current number of the New York MUSICAL COURIER, the English representation of which, by the way, has just been placed in the hands of Montague Chester, late of *Galignani* and the *Musical World*. Tuition at the Stockholm Academy, like that at the Conservatoire at Paris, is absolutely free, and there are 173 pupils, all Swedes. The year is divided into two terms, from May 1 to September 1 being holidays. The Academy has some small funds, and also derives a certain amount of income by letting its concert hall for performances; but all the rest of the expenses are covered by the £2,500 a year granted by the State. The King also gives £250 a year to help struggling composers. The Academy was founded in 1771 by Gustavus III., but it was entirely reorganized about eighteen years ago.

(London Morning Leader, March 11, 1901.)

BY SPORZANDO.

"In England," writes B. W. F. in the *Echo*, "we have no really good musical paper, no paper which makes a definite appeal to the average amateur." He then mentions the most prominent musical papers, and compares them with the New York MUSICAL COURIER, of which Montague Chester has been recently appointed European representative. The "N.Y.M.C." is certainly a more complete musical newspaper than any that exists here, or ever has existed. It treats music as thoroughly as the *Morning Leader* treats affairs in general; but—well, it is an open secret in the profession that the American paper is possible because it has perfected a system by which artists of all kinds in America are compelled to advertise in its columns.

(No one is "compelled" to advertise; people find it an excellent business investment to do so, and for that reason they do it, knowing that the paper has hundreds and thousands of readers. That fact might "compel" them to seek the medium that reaches such an army of readers.)

(London Echo, March 5, 1901.)

American journalism may have its bad features, but there is no denying the enterprise which distinguishes its promoters and supporters. To take for example that one department of art which comes within my province to deal with in these notes. In England we have no really good musical paper, no paper which makes a definite appeal to the average amateur. Novello's publish a monthly called the *Musical Times*, and there are the *Musical Standard* and the *Musical News*. Of these the *Musical Standard* is a long way the best, but it falls terribly short of the level reached by our American cousins. I receive every week from New York a journal called THE MUSICAL COURIER, which, in size and general "get-up," is something like our sixpenny illustrated weeklies. Not only does it give a very comprehensive account of music in America, but there are admirable articles from the chief musical centres of Europe, and, from time to time, illustrated descriptions of some famous Continental institution.

In the last issue, for example, we have a most interesting description of the Royal Musical Academy of Sweden, with portraits of the principal professors, from which we learn, by the way, that the tuition is quite free, and that there are 173 pupils, all of them Swedes. The expenses are covered by an annual State grant of £2,500, and the letting of the concert hall is also a source of income. If it is possible for New York to support a paper such as THE MUSICAL COURIER, why cannot we in London have some really good representative organ which shall be written in the interests of the public, and not from the point of view of the professional musician? The course of musical literature in this country is that it is written by pedants for pedants, and that is why it makes no appeal to the multitude, and has no power to promote musical art among the masses.

GODOWSKY.

The Pianist Receives a Warm Welcome in Boston and Philadelphia.

LEOPOLD GODOWSKY played at the Boston Symphony Orchestra concerts in Boston last week, the Liszt A major Piano Concerto. It was a tremendous success for the pianist. Here are some of the press notices:

Liszt's A major Concerto has always been a favorite of mine. It has not the elements of popularity that distinguish the earlier one in E flat major; but it is a stronger and more characteristic work. It shows Liszt in his best vein, the one in which he was most regally at home; as the wonder worker, the sorcerer, the wizard of the keyboard and orchestra. Hearing it is like looking into some stupendous kaleidoscope; it is full of strange, barbaric splendor. There is something great in its very excessiveness. Mr. Godowsky played it superbly, with grand aplomb and breadth of style, with a strength that was up to every emergency. It was truly great playing. For once the concerto made its way to the hearts of the audience, and the pianist was tumultuously applauded and recalled.—Boston Evening Transcript, March 18.

Liszt's A major Concerto, which was next on the program, proved more of an orchestral rhapsody than the title would indicate. Of no very definite form, it gave a glowing picture of varying moods, with dazzling effects of color. Owing to frequent piano recitals, it has become almost second nature to think of Liszt chiefly as the piano composer, or as the transcriber who takes other people's musical thoughts and decks them out with a profusion of trills and roulades.

Leopold Godowsky, who played the piano part, renewed his triumphs of last Monday, and amply proved his right to rank as one of the famous performers that we have heard in such numbers this season. The piano part of the concerto is not one of the most gratifying nature to the soloist, for it abounds in technical difficulties that are not at first evident to the casual auditor, and it is frequently subordinated to the orchestra. The more credit, then, to Mr. Godowsky for the excellent ensemble displayed throughout, and for his self-abnegation. His masterly execution and evident artistic feeling won great applause and many recalls.—Boston Evening Record, March 18.

The soloist was Leopold Godowsky, who is well known in this city from his former connection with one of the local conservatories, and who long ago won recognition as an artist of the first rank. He played Liszt's tremendous Concerto for the Piano, No. 2, in A major, and admirably accomplished an extraordinarily arduous task. He elicits a lovely tone from the instrument, and at the same time has all the power at his command which even Liszt requires. His performance was immensely imposing, and it elicited a storm of spontaneous and well deserved applause.—Philadelphia Enquirer, March 19.

The Concerto was Franz Liszt's, in A major. It brought back to Philadelphia Leopold Godowsky, well known here, but for more than a decade a stranger. He returns a most accomplished pianist, and one that it is an unalloyed pleasure to listen to. One who arrests your attention with the first few notes and holds your interest until he has left the instrument. Mr. Godowsky has that delightful velvety touch that can ring a score of changes on a single note, and yet there is no want of virility in his playing; he is essentially a straightforward and a scholarly player, and so the concerto added one more charming number to a wholly delightful concert.

Kathryn C. McGuckin.

FOLLOWING are some of Kathryn McGuckin's recent press criticisms:

Miss McGuckin proved to be a singer of magnificent voice, and she sang with all the plenitude of her beautiful tone, and with all the resources of her unsurpassed art.—Times, Altoona, Pa.

Miss McGuckin sang Donizetti's "O Mio Fernando" in magnificent style. She has a contralto of rare quality, equally well developed in the high and low registers. Her rendition of the aria brought forth prolonged applause, and for encore she sang Nevin's "Oh, that We Two Were Maying."—Pittsburg Post.

Miss Katherine McGuckin was an enjoyable soloist. She has a voice of remarkable range and good quality, and sang a Donizetti aria, "O Mio Fernando," in a manner that secured an imperative encore, to which she responded with Nevin's "Oh, that We Two Were Maying."—Pittsburg Dispatch.

Miss McGuckin is the possessor of a splendid contralto voice. She has never been heard to the advantage that she was last night, and her work was pleasure.—Pittsburg Dispatch.

Miss McGuckin's work was deserving of high praise. She was in exceptionally fine form last night, and in the duet, "Quis est Homo," her voice, deep and rich, seemed especially adapted to the dignified music. In the quartets she sang with authority, repose and the spirit of the true oratorio style, and in the solo, "Cavatina," her work was thoroughly admirable.—Item, Philadelphia, Pa.



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National Federation of Musical Clubs.

Second Biennial Festival, Cleveland, Ohio, April 30, May 1, 2 and 3.

President, Mrs. Edwin F. Uhl, Waldheim, Grand Rapids, Mich.; honorary president, Mrs. Theodore Thomas, 43 Bellevue place, Chicago, Ill.; first national vice-president, Mrs. J. H. Webster, 925 Prospect street, Cleveland, Ohio; second national vice-president, Mrs. Philip N. Moore, 1520 Mississippi avenue, St. Louis, Mo.; recording secretary, Mrs. Thomas E. Ellison, 167 West Wayne street, Fort Wayne, Ind.; corresponding secretary, Mrs. James Pedersen, The Seminole, Broadway and Sixty-ninth street, New York; treasurer, Mrs. John Leverett, Leverett avenue, Upper Alton, Ill., and auditor, Mrs. Russell R. Dorr, 543 Oakland avenue, St. Paul, Minn.

Sectional Officers.

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Western Section—Vice-president, Mrs. David A. Campbell, 1802 Farnam street, Omaha, Neb.; directors, Mrs. Thomas J. Groce, Oakleigh, Galveston, Tex.; Mrs. Arthur J. Shaw, 2317 Third avenue, Spokane, Wash.

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President—Mrs. J. H. Webster, 925 Prospect street, Cleveland, Ohio.

Vice-Presidents—Mrs. E. W. Morley, 2238 Euclid avenue; Mrs. Worcester R. Warner, 1722 Euclid avenue.

Honorary Vice-Presidents—Mrs. Henry A. Harvey, Mrs. Samuel Mather, Mrs. Charles F. Olney, Mrs. James J. Tracy, and Mrs. James H. Wade.

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committee on badges, 930 Prospect street; Mrs. Frank Kelly, chairman committee on ushers, 47 Hayward street; Mrs. J. V. N. Yates, chairman committee on decorations.

National Biennial Committee from Board of Management.

Mrs. Edwin F. Uhl, chairman; Mrs. J. H. Webster, Mrs. Wilfred Collins.

The following letter is being sent to musical clubs:

NEW YORK, March, 1901.

MADAME PRESIDENT—The National Federation of Musical Clubs will hold its second biennial festival in Cleveland, April 30, May 1, 2 and 3.

Members of all musical clubs, whether federated or not, are invited to attend. They may take part in all discussions, but, unless otherwise entitled, shall not introduce motions or vote. Reports from the officers, the chairmen of the artists' committee, the bureau of registry and the librarian will contain matters of much importance and interest. The musical program will be very fine. Special hours have been assigned for papers on club work from Mrs. Theodore Thomas, Mrs. Russell R. Dorr, Northern Middle Section; Mrs. John E. Curran, Eastern Section; Mrs. John W. Thomas, Southern Middle Section, and Mrs. Robert Lyle, Western Section. Subjects of general interest, such as "How Can the Musical Clubs Best Further the Cause of Good Music in America?" "The Altruistic Side of Musical Clubs," &c., with subjects of special local moment, will be presented, and ample time given for discussion of same.

As stated in the articles of incorporation, the chief purpose of the Federation is the mutual helpfulness of musical clubs, by bringing them into communication with one another and thereby advancing musical art in this country.

Each federated club is entitled to two votes, to representation through its president (or her appointee) and one delegate. As no person can cast two votes, it is requested that presidents who are entitled to vote as members of the National Board will send appointees, though attending themselves, in order that their clubs may be fully represented.

By order of the biennial committee, musical representation from clubs will be apportioned as follows:

Six members from the Western section; five from the Eastern, and four from the Southern middle, the Northern middle section having been largely represented at the festival held in St. Louis in 1899.

Transportation will be one and one-third fare for the round trip, if 100 persons (not traveling on passes) attend the Biennial Festival. Each person should obtain a standard certificate for her ticket when purchasing it and the reduction will be made in Cleveland if the above conditions obtain, of which there is no reasonable doubt.

Special attention is called to instructions to delegates. All officers, delegates from federated clubs and musical representatives can be entertained in private homes. Names and addresses of all such should be sent by April 1 to the chairman of committee on hospitality, Mrs. Charles I. Dangler, 1415 Euclid avenue.

Other club members and such delegates as prefer going to hotels should send names and addresses by April 1 to the chairman of committee on hotels, Miss Harriet L. Keeler, 95 Olive street. Most convenient hotels are:

The Hollenden, corner Superior and Bonds streets; European plan; \$1 per room and upward.

The Stillman, Euclid avenue, near Erie; American plan; \$3 to \$4 per day.

Colonial Hotel, entrance from Colonial Arcade; American plan, \$3 to \$4 per day; European plan, \$1.50 and upward for rooms.

Names and addresses of all delegates, with office, if any, should be sent by April 1 to chairman on credentials, Miss Adella Prentiss, 368 East Prospect.

Names and addresses of musical representatives, with the name of their club, the names of selections and composers, should be sent by April 1 to Mrs. Edwin F. Uhl, Waldheim, Grand Rapids, Mich. As opportunity to be heard can be given to but a limited number, no musicians will be asked from clubs represented in St. Louis during the preceding Biennial Festival.

Club presidents are asked to see that names and addresses of officers, delegates and musical representatives are sent in accordance with the above directions.

Federated clubs are asked to send latest reports of their membership and work to their sectional vice-presidents by April 1.

Clubs are asked to send year books, programs or anything indicative of their work to Mrs. Charles Farnsworth, 419 West 118th street, New York city, so that they may be properly arranged for exhibit in Cleveland.

According to Article III., Section 6, the annual per capita tax on all classes of membership must be paid upon admission, and thereafter on or before April 1. Checks or money orders should be sent to Mrs. John Leverett, treasurer, upper Alton, Ill. No credentials will be given unless dues have been paid.

Letters and telegrams may be sent care of N. F. M. C., Colonial Club, 2056 Euclid avenue, Cleveland.

Lunch will be served in the Colonial Club Tuesday, Wednesday and Thursday for 25 and 50 cents.

Please have this circular read to your club in order that all who contemplate attending the biennial festival may learn of the arrangements. Subsequently these copies should be retained by the club's official representatives for further reference.

ANNA S. PEDERSEN.

Corresponding Secretary N. F. M. C., The Seminole, Broadway and Sixty-ninth Street, New York City.

Festival Program.

Tuesday, April 30.

- 10 A. M. to 12:30 P. M.—Invocation. Music. Address of Welcome, Mrs. J. H. Webster. Response, Mrs. Edwin F. Uhl.
- Reports: Recording secretary, corresponding secretary, treasurer, auditor, Credentials Committee, sectional vice-presidents.
- 3 P. M.—Concert by representatives of Federated Clubs.
- 8 P. M.—Reception to the president, National Board and delegates. Incidental music by the Rubinstein Club, of Cleveland, women's chorus of eighty voices.

Wednesday, May 1.

- 10 A. M. to 12:30 P. M.—Appointment of Committee on Nominations. Reports: Artists' Committee, Bureau of Registry, librarian, Press Committee.
- Revision of by-laws.
- Executive session for special discussion.
- 2:30 P. M.—Concert by members of the Fortnightly Musical Club.
- 4 P. M.—Tea given by Mrs. David Z. Norton (by special invitation).
- 8 P. M.—Concert by Philharmonic String Quartet (assisted by a pianist, to be decided later).

Thursday, May 2.

- 10 A. M. to 12:30 P. M.—Morning given up to papers, followed by discussion on Club Work.
- 3 P. M.—Concert by representatives of Federated Clubs.
- 8 P. M.—Concert by the Pittsburgh Orchestra, Victor Herbert, director, Gray's Armory.

Friday, May 3.

- Report of Committee on Nominations.
- Elections.
- New business.
- 3 P. M.—Concert by Pittsburgh Orchestra, Gray's Armory.
- 8 P. M.—Concert by Pittsburgh Orchestra, Gray's Armory.
- The soloists for the three orchestral concerts will be Madame Schumann-Heink, Mrs. Seabury C. Ford, Sol Marcossion and one other, to be announced later.

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soprano, sang Bemberg's "Chant Hindou," with violin obligato, and responded to a recall with an English ballad.

Mrs. Becker, for the first time this season, gave a short talk on "Some Recent Books on Musical Subjects," a brief review, ranging from Elson's "Shakespeare in

cert, for, as usual, Mr. Sousa was excessively generous in the matter of encores, and the three soloists emulated his liberality. Rarely if ever has Sousa's Band been heard to better advantage. The novelties proved acceptable, and the old favorites, mostly Sousa's marches, aroused the audience, whose enthusiasm never simmered until the last piece was played. The soloists did good work, which was justly appreciated by the audience. Miss Blanche Duffield was in excellent voice and sang well. Miss Bertha Bucklin is one of the coming women violinists. Her playing deserves the warmest praise.

Sousa's Band will give another concert in the same place next Sunday night.

John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

All For You.....D'Hardelot
Rose Fable.....Hawley
Wm. H. Rieger (March 5, 1901).....Washington, D. C.

All For You.....D'Hardelot
Sweetest Flower that Blows.....Hawley
Wm. H. Rieger (February 14, 1901).....Cleveland, Ohio

Eyes of Blue.....Chaminade
Stay.....Chaminade
Wm. H. Rieger (February 16, 1901).....Brooklyn, N. Y.

All For You.....D'Hardelot
Wm. H. Rieger (March 11, 1901).....Jersey City, N. J.

Sweetest Flower that Blows.....Hawley
Rose Fable.....Hawley
Wm. H. Rieger (March 14, 1901).....Toledo, Ohio

Necklace of Love.....Nevin
Adele Laeis Baldwin (January 3, 1901).....New York city

Mon Desir.....Nevin
Brooklet.....Felton
Les Presents.....Chaminade
Tu Me Dirais.....Chaminade
Adele Laeis Baldwin (February 7, 1901).....New York city

Necklace of Love.....Nevin
Adele Laeis Baldwin (January 10, 1901).....New York city

Necklace of Love.....Nevin
Les Presents.....Chaminade
Adele Laeis Baldwin (January 19, 1901).....New York city
Adele Laeis Baldwin (January 22, 1901).....New York city

Mon Desir.....Nevin
Necklace of Love.....Nevin
Brooklet.....Felton
Adele Laeis Baldwin (January 7, 1901).....New York city

Les Presents.....Chaminade
Adele Laeis Baldwin (February 21, 1901).....New York city

Les Presents.....Chaminade
Adele Laeis Baldwin (January 8, 1901).....Brooklyn, N. Y.
Adele Laeis Baldwin (February 14, 1901).....Littleton, N. H.

An Echo.....Hawley
The Lark Now Leaves His Wat'ry Nest.....Parker
Heathe Gregory (February 24, 1901).....New York city

Reste.....Chaminade
The Nightingale's Song.....Nevin
Jennie Dutton (January 13, 1901).....New York city

Promise.....Chaminade
The Nightingale's Song.....Nevin
Jennie Dutton (February 23, 1901).....New York city

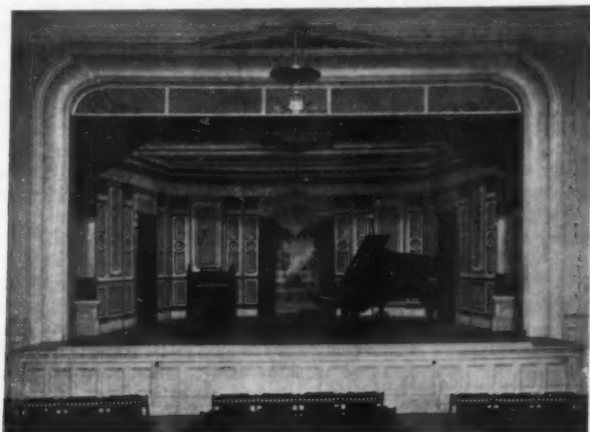
The Dragon Fly.....Buzzi Peccia
The Nightingale's Song.....Nevin
Jennie Dutton (March 6, 1901).....New York city

The Lark Now Leaves His Wat'ry Nest.....Parker
Mary Louise Clary (February 27, 1901).....Albany, N. Y.

You Remind Me, Sweeting (duet).....Bullard
Walter S. Hawkins and } (November 16, 1900).....Lowell, Mass.
Stephen Townsend..... { (January 22, 1901).....Boston

The Monk of the Mountain (bass).....Bullard
John McIntyre (February 1, 1901).....North Adams, Mass.
Oscar L. Hogan (February 11, 1901).....Cliftondale, Mass.
Stephen Townsend (February 12, 1901).....Boston, Mass.
Oscar L. Hogan (February 27, 1901).....Malden, Mass.

The Monk of the Mountain (part song).....Bullard
The Vagabondia Club (November 16, 1900).....Lowell, Mass.
The University Quintet (March 7, 1901).....Newton, Mass.

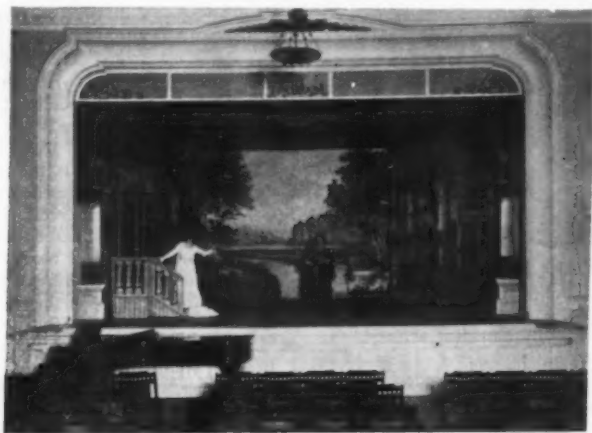


STAGE SETTING—DRAWING ROOM SCENE.

perspective is so far as the stage is concerned and what use can be made of it for the various public purposes.

The house of Sherman, Clay & Co. is one of the foremost institutions in the piano and organ business of this

Music" and Huneker's "Chopin" to "Later Love Letters of a Musician." At the next musicale, on April 13, there will be a costume lecture by Miss Frank Miller, on "Russian Literature and Music of the Last Century."



STAGE SETTING—WOOD SCENE.

country, and it exerts a tremendous force on the Pacific Coast for what is good, proper, correct and aesthetic in the art of music. It is really the backbone of music on the Coast, having accomplished an enormous amount of good in all directions, and it is a source of great pride, as it may well be, to the people on the Pacific Coast. The hall can be used for all kinds of entertainments of a high order.

Becker Lecture-Musical.

AT Gustav L. Becker's lecture-musical, given at his home, 1 West 104th street, on Saturday morning, the feature of the program was the playing of trios by Mr. Becker's piano pupils. For the past season Mr. Becker has given his pupils opportunity for sight reading and practice in trios with violin and 'cello, with results highly gratifying to this progressive and ingenious teacher. Two trios were played, the first by Carl Bohm, op. 352, No. 9, in which the piano part was played by Miss May Beach, of Morristown, N. J.; the second Haydn's Trio No. 20, Miss Johanna Reidenbach, of New York, at the piano. The violinist was Claude J. Holding, the 'cellist John Lange. Between the trios Miss Mary Finlay, of Montclair, N. J., played the Schubert Impromptu, op. 90, No. 2, and Mrs. Leon Hamlin Hurtt,

This lecture was given by Miss Miller at the Avery Library of Columbia University last Wednesday.

Sousa's Return.

THE first concert in a series of three Sunday night concerts by Sousa's Band attracted to the Metropolitan Opera House a very large audience last Sunday night. The reception given Sousa and his men amounted to an ovation; it signalized the completion of their triumphal tour across the continent. The program presented was this:

Overture, Isabella.....Suppe
Trombone solo, The Patriot (new).....Pryor
Arthur Pryor.
Scandinavian Fantasia (new).....Meyer-Helmund
Soprano solo, Springtime (new).....Leo Stern
Miss Blanche Duffield.
Grand Scene and Ensemble, Andrea Chenier (new).....Giordano
Valse, Rose Mousse (new).....Bosc
Serenade Roco (new).....Meyer-Helmund
March, Hail to the Spirit of Liberty.....Sousa
Violin solo, Second Polonaise in A major.....Wieniawski
Miss Bertha Bucklin.
Airs de Ballet (new).....Rondella
Les Coryphées.
Dance des Cymbals.

The printed program gives an adequate idea of the con-

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The Shoozy-Shoo.....Miss M. Elizabeth Stickney, Newark, N. J.
George W. Chadwick.

A Bonny Curl.....Mrs. Tompkins, Billings, Mont.
I Said to the Wind of the South.....Miss Fredericka Cross, Rochester
Allah.....Max Heinrich, Peoria, Ill.
Bedouin Love Song.....Max Heinrich, Peoria, Ill.
Bedouin Love Song.....Miss Kathryn C. McCuckin, Atlantic City, N. J.
Northern Days { Mrs. Susan Hawley Davis, New Haven, Conn.
Allah.....Mrs. May Sleeper Ruggles, Gardner, Mass.
Allah.....Heath Gregory, Brooklyn, N. Y.
Allah.....Miss Lucie Tucker, Chelsea, Mass.
Allah.....Mme. Anita Rio, Newark, N. J.
Allah.....Miss Anna Winnifred Stuart, Ogden, Utah
Allah.....Miss Kathrine M. Clarke, New York, N. Y.
Nocturne.....The Independent Penwomen's Club, Chicago, Ill.
Nocturne.....Miss Mona Belle Welch, Lynn, Mass.
Nocturne.....Mrs. W. F. Robinson, Kansas City, Kan.
O Let Night Speak of Me.....Mrs. Charles G. Hooker, Rochester, N. Y.
O Let Night Speak of Me.....Mme. Emma Juch, New York
O Let Night Speak of Me.....Edward Strong, New York, N. Y.
O Let Night Speak of Me.....George W. Mitchell, Brooklyn, N. Y.
The Miller's Daughter.....Miss Charlotte Moore Vennard, Lynn, Mass.
The Danza.....Miss Irene Pindar, Lowell, Mass.
The Danza.....Mrs. Dorothy Harvey, Orange, N. J.
The Danza.....Mme. Emma Juch, New York
The Danza.....Robert Burton, Buffalo, N. Y.
Quartet in B minor.....Adamowski Quartet, Springfield, Mass.
Sweetheart, Thy Lips.....Miss Luella Baumbach Fry, Needham, Mass.
Sweet Wind that Blows.....E. D. Kellogg, Brooklyn, N. Y.
Thou Art So Like a Flower.....Miss Elsa Denehl, Milwaukee, Wis.
Thou Art So Like a Flower.....William Garbutt, Janesville, Wis.
In Bygone Days.....

Charles Dennee.

O Moment that I Bless (duet) { First Presbyterian Church Choral
Society, Columbus, Ohio.
Tarantelle in A minor.....Dean Academy, Franklin, Mass.
The Thought of You.....Wm. A. Howland, Chicago, Ill.

Arthur Foote.

I'm Wearin' Awa'.....Harry L. Chapman, Brooklyn, N. Y.
I'm Wearin' Awa'.....Miss Clara Dorris, New York, N. Y.
I'm Wearin' Awa'.....Glenn Hall, Chicago, Ill.
I'm Wearin' Awa'.....Miss Florence Mulford, Washington, D. C.
I'm Wearin' Awa'.....Hyde Wallace Perce, Chicago, Ill.
I'm Wearin' Awa'.....Miss Jeannette Wallace, Brooklyn, N. Y.
I'm Wearin' Awa'.....Mrs. Sherman Granger, Zanesville, Ohio
I'm Wearin' Awa'.....Mrs. Inez Parmater, Toledo, Ohio
I'm Wearin' Awa'.....The Camerata Society, Terre Haute, Ind.
I'm Wearin' Awa'.....Hugh Patterson, Newark, N. J.
I'm Wearin' Awa'.....R. L. Warrlich, Elmira, N. Y.
I'm Wearin' Awa'.....J. C. Wilcox, Binghamton, N. Y.
I'm Wearin' Awa'.....Arthur Daniella, Milwaukee, Wis.
I'm Wearin' Awa'.....Alfred M. Best, Nyack, N. Y.
I'm Wearin' Awa'.....Miss Grace Hubbard, Chicago, Ill.
I'm Wearin' Awa'.....Miss Marian Barrington, New York, N. Y.
I'm Wearin' Awa'.....Mrs. R. N. Parks, Minneapolis, Minn.
I'm Wearin' Awa'.....William A. Willett, Chicago, Ill.
I'm Wearin' Awa'.....Max Heinrich, Peoria, Ill.
I'm Wearin' Awa'.....Mrs. May Sleeper Ruggles, Gardner, Mass.
I'm Wearin' Awa'.....Monnett Hall, Delaware, Ohio
I'm Wearin' Awa'.....David Bispham, New York
I'm Wearin' Awa'.....Mrs. Carrie Carper-Mills, Dorchester, Mass.
Love Me if I Live.....Alfred M. Best, Brooklyn, N. Y.
I'm Wearin' Awa', Jean.....
A Song of Four Seasons.....Miss Fredericka Cross, Rochester, N. Y.
Vocal duet.....Miss Blanche Britton and Currie
Sing, Maiden, Sing.....Chase, Des Moines, Ia.

Helen Hood.

The Violet.....Miss Sara Anderson, Baltimore, Md.

Margaret Ruthven Lang.

An Irish Love Song.....Ralph H. Davison, Springfield, Mass.

Frank Lynes.

The Curfew Bell.....Chelsea Musical Society, Chelsea, Mass.
Sweetheart, Sigh No More.....Miss Etta Cornelius, Halifax, N. S.
Sweetheart, Sigh No More.....Nineteenth Century Club, Memphis, Tenn.
Sweetheart, Sigh No More.....Miss Allie May Hoitt, Salem, Mass.
My King.....Miss Helen Scanlan, Halifax, N. S.
My King (with orchestral accompaniment).....Mrs. Josephine Fuller, Hillsboro, N. H.
Memoria.....Mrs. G. Milton Selleck, Brooklyn, N. Y.
He Was a Prince.....Miss Lillian Hatch, Brooklyn, N. Y.
He Was a Prince.....Miss Grace Carter, Cambridge, Mass.
He Was a Prince.....Miss Ella Spring Smith, Merrill, Wis.
A Question.....Miss Allie May Hoitt, Salem, Mass.
A Confession.....Miss Allie May Hoitt, Beverly, Mass.
The Curfew Bell.....Winthrop M. E. Church, Winthrop, Mass.
The Curfew Bell.....Saratoga Street M. E. Church, East Boston, Mass.

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Marie.....Mr. McLean, Truro, N. S.

Edna Rosalind Park.

Love's Rapture.....Afternoon Music Club, Jersey City, N. J.
Love.....
Thou Art So Like a Flower { Mrs. Blanche Heimburch Kilduff,
(violin obligato).....Dorchester, Mass.

Charles P. Scott.

Only a Ribbon.....Miss Luella Baumbach Fry, Needham, Mass.

Thuel Burnham.

THUEL BURNHAM, the pianist, has recently won spontaneous success in a piano recital at St. James' Hall, London. All the London papers, and many of the provincial ones, have given him exhaustive criticisms, and the consensus of opinion accords to him an ample and in several important respects an improved form of technic.

Burnham is the first American pianist to appear in London who has gained all his preparation in America. Therefore he is a new type in England, and as it appears a winner.

Some of the papers also praise his temperament and dramatic sense, while others regard these features of his art as yet immature. Mr. Burnham is scarcely more than a youth, and there is an abundance of time for him to grow in every way.

The teachers and students, in large numbers, from the Royal Academy, College and Guild Hall School of Music, attended his recital, and were impressed with the remarkable quality of his touch and the great variety of tone color which he was able to impart to the so-called "color blind"



piano. On account of the novelty and charm of his touch and style he has been invited to play at the Royal Academy, in order that they may study him close at hand.

One of the London papers has this to say of him, editorially: "Thuel Burnham, who made his London debut at his recital on Monday, a criticism of which appears elsewhere in these columns, scored an immediate success. The audience was large, the applause well timed and spontaneous, and the public found in this young artist one whose playing strongly appealed to them. He has a magnetic personality, and it is seldom that a pianist so immediately touches the chord of public approval."

An orchestral concert on a large scale is already announced for the first week in May, at St. James' Hall. Mr. Burnham will be heard then in the Chopin E minor and the Grieg concertos.

Mr. Burnham studied theory and technic for several years with Prof. E. M. Bowman, and repertory lessons from Dr. Mason. Mr. Bowman was his musical mentor for a long period and laid the foundation of his musical knowledge.

Joseph Jacques Callaerts Dead.

JOSEPH JACQUES CALLAERTS, organist of the Cathedral of Notre Dame in Antwerp, is dead. He was born in Antwerp, August 11, 1830, and died there March 3, 1901, having held the position of organist in the Cathedral since 1855 (forty-six years). He was also professor at the Royal Flemish Conservatory, Chevalier of the Order of Leopold and a vice-president of the Guilmant Organ School, New York. He was a most genial and cultured man and learned musician. Many of his organ compositions are played by American organists. Two of his best works are dedicated to William C. Carl, organist of the Old First Presbyterian Church.

Music in Canada.

IN the Russell Theatre on the evening of March 26 the Ottawa Choral Society gave its second concert of the season. A miscellaneous program was presented, the soloists including Dr. Carl Dufft, Katharine Fisk, Shannah Cumming and Evan Williams.

At its annual meeting, held on March 28, the Morning Music Club, of Ottawa, elected the following officers: President, Mrs. Harriss; recording secretary, Miss Ray; corresponding secretary, Hon. Mrs. Lambert; treasurer, Mrs. Hodgins; convener, Miss Laura Wise; vice-presidents, Mesdames Laurier, Girouard, Gerald Bate, T. C. Bate, Tilton, Grant, Lavergne, W. C. Scott, Dale-Harris, Gwynne, King, Turner, O'Grady-Haly, Marler and Montizambert.

Miss Edith Torrey, soprano, of Boston, recently appeared with success in Windsor Hall, Montreal.

Miss Flora Tallman and her pupils gave an attractive musicale in Hamilton, Ont., on March 21.

In London, Ont., the choir of Chalmers' Church gave a concert on the evening of March 25, the performers including Miss Minnie Kemp, Miss Maud Flower, H. R. McDonald and Newton Large. James A. Forbes conducted.

Miss Morphy and Miss Fitzgerald, of the Woman's Morning Music Club of London, assisted by Miss Alberta Murray and the Ladies' Choral Club of St. Catharines, recently participated in an artistic recital in the latter city.

A large audience was present at the Irish Musical Art Society's concert in Massey Music Hall, Toronto, on the evening of March 17, when Ruby Shea, a promising Canadian contralto, took part in the program.

Pupils of Miss N. Conner, violinist, and Miss M. Strachan, vocalist, gave a creditable recital in Goldsmith's Hall, Ottawa, on the afternoon of March 23.

Horace W. Reyner will conduct two imposing "Messiah" performances in Montreal on April 4 and 5, when Professor Goulet will lead the orchestra.

Officers of the Hamilton Symphony Orchestra are: C. K. Domville, president; C. O. Dexter, vice-president; M. J. Overell, secretary-treasurer; Dr. G. W. Ross, librarian; H. E. Palmer, assistant librarian; Wm. F. Robinson, conductor; C. K. Domville, C. O. Dexter, M. J. Overell, Dr. G. W. Ross, Wm. F. Robinson, G. Hutton, W. Smyth, F. J. Domville, W. McDougall and A. Ostler, committee of management.

Angela Anderson.

At a recent concert in Albany given by Miss Minnie Tracey, Miss Angela Anderson, the pianist, made an excellent impression with her solos. Miss Anderson has decided to return to Paris, and may be heard in this country during next season.

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Music in Baltimore.

BALTIMORE, March 31, 1901.

THE fifth and last Boston Symphony concert was one of the most enjoyable, and drew the largest audience of the season. Apropos of the attendance, it may be regarded as a promising indication that the Symphony independently of the soloist, seemed to attract so large an audience.

● ▲ ●

In his splendid performance of the F minor piano Quintet of Brahms with the Kneisel Quartet, on the 20th inst., Harold Randolph displayed his wonted brilliant qualifications as pianist and ensemble player. The other works given were Mozart's string Quartet in C and Schubert's Andante ("Death and the Maiden") from the D minor string Quartet. The concert was an unqualified artistic success.

● ▲ ●

The United States Marine Band, under the directorship of Lieutenant Wm. H. Santelmann, introduced itself to Baltimore on the 18th inst., at Music Hall. The band, seventy-five strong, is composed of excellent players and is thoroughly drilled.

● ▲ ●

The benefit concert for the University of Maryland Hospital, at Music Hall, last Saturday afternoon, was an artistic and financial success.

● ▲ ●

The season's series of Peabody recitals was brought to a brilliant close Friday afternoon by the concert of the Ladies' Chorus Class, under the directorship of Miles Farrow. Mr. Farrow had worked indefatigably with the chorus, and this, added to his unquestioned ability as a choral director, resulted in an excellent concert, despite many difficulties. The chorus is composed of about seventy voices and is well balanced. Its work was admirable throughout; the tonal quality, with the exception of an occasional forcing in the sopranos, was pure and sonorous; there was precision in attack and the nicest dynamic gradation.

Mr. Farrow possesses that essential quality of the director, magnetism, which was manifested in the spontaneous response of his forces to his desires.

The opening chorus, the noble "Crucifixus," from a Palestrina Mass, was sung à capella with pure intonation and fine effect.

Henry Holden Huss' "Ave Maria" is an interesting and impressive composition for female chorus and two soloists, with the accompaniment of piano, organ and violin. With the assistance of Misses Edith Noel, soprano; Carlotta Nicolai, contralto; Nellie E. Grady, organist, and Joan C. Van Hulsteyn, violinist, it was given an excellent rendition, with a powerful and stirring climax.

Another chorus well given was Jensen's "Hymn of the Nuns," with a soprano solo, delightfully sung by Miss Margaret May Cummins.

The most pretentious work was that with which the concert closed, Augusta Holmes' "Vision of the Queen," for chorus, soloists, cello, piano and harp. It is melodious, rich in color, with some unusual effects of rhythm. An exacting composition, it was given a performance that reflected credit upon all the executants. The soloists were Misses Sylvia Ware, Ada Clark, Katharine Faether, Edith Clark, Daisy Storey, Georgia Nelson, Josephine Burton and Margaret May Cummins, pupils of the conservatory.

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The assisting soloists of the concert were Alexander Clifford Wiley, baritone, and Ernest Oehlhey, 'cellist.

Mr. Wiley sang the Prologue from Leoncavallo's "I Pagliacci" and three songs, "Thy Beaming Eyes," MacDowell; "The Rosary," E. Nevin; "The Swallow," Sullivan. He has a voice of beautiful quality and sings with considerable warmth, but it is inexcusable for a singer to appear in public with so poor a musical sense as to disfigure completely the rhythm of a composition.

Mr. Oehlhey played the Andante from Davidoff's Second Concerto; "Vito," Popper; "Romance," Franchomme, displaying a big, warm tone and a musical temperament.

The director, chorus and soloists had an able ally in Miss Maud Randolph, whose intelligent and sympathetic accompaniments contributed largely toward the success of the concert.

● ▲ ●

Mr. Farrow has resigned his post as instructor of organ at the Peabody, his resignation to take effect at the close of the present season. He will, in the future, devote his entire time to choir training, which is his specialty, he having made a particular study of this work during the past seven years here and in England.

Besides his duties of organist and choirmaster of old St. Paul's Church and organist of the Madison Avenue Temple, he is organizing a boy choir at Christ Church, of which he has recently been appointed choirmaster.

● ▲ ●

As the result of a generally expressed desire, there will be given at the Peabody a supplementary recital on April 12 by Ernest Hutcheson, the pianist.

● ▲ ●

Sousa gave another concert Friday night to an audience for which the enormous seating capacity of Music Hall did not suffice. The program contained several novelties, and everything was played with the usual technical perfection. The soloists, Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombonist, repeated their former success.

● ▲ ●

A concert was given yesterday afternoon at Lehmann's Hall for the benefit of the Hospital of the Home of the Friendless by Margaret May Cummins, soprano; Dr. Thomas S. Baker, basso; Luther Conradi, pianist, and Edwin Turnbull, violinist. The program was interesting.

EUTERPE.

William C. Carl's Recital.

THE remarkable and ever increasing popularity of William C. Carl was illustrated last Monday afternoon, when the American concert organist gave his eighty-first recital in the "Old First" Church, New York, before a very large audience. Mr. Carl interpreted the opening number, Warwick Jordan's Prelude in E minor, in stately style, brilliant pedal passages being particularly effective. Wagner's Vorspiel to "Parsifal" was so admirably performed that the music seemed to be sent forth by a veritable orchestra. Notwithstanding this fact, Handel's D minor Organ Concerto was, to the serious student, a more welcome contribution, for original compositions for the organ represent higher art than do even the most adequately presented transcriptions.

The gay elements of Lemmen's Allegro from "Sonate Pascale" served as a fitting contrast to the more sombre Guilman Fugue in D major, which succeeded the Allegro. Then came a creation of still another type, Callaert's Intermezzo, with its exacting and dainty staccato requirements for the right hand—requirements which on this occasion became achievements. F. de La Tombelle's "Le Venredi Saint," representing "The Darkness," "The Earthquake" and "The Angelic Choir," proved to be not alone a fanciful creation; about the work there lurked an atmosphere of religious inspiration. In form, development and treatment Tombelle's realistic tone picture somewhat resembles the frequently heard "Storm Fantasia" of Lemmen's. Clement Loret's "Alleluia" was the program's triumphant finale. Alfred Donaldson Wickes played two artistic violin solos, Adagio, Fr. Ries, and Bach's Aria for the G string. Mr. Wickes was for two years first violin in the Brussels Orchestra under Ysaye.

The final recital of this spring series will take place next Monday evening, April 8, at 8:15 o'clock, when a program appropriate to the Eastertide will be presented by Mr. Carl, assisted by Miss Effie Stewart, soprano; Miss Helen Reynolds, violinist, and Miss Mabel Reynolds, 'cellist. A special musical service has also been arranged for Easter Sunday afternoon at 4 o'clock, when Gounod's "Redemption" will be sung by the full choir of the "Old First" Church.

Mr. Carl was engaged to open a new Midmer organ yesterday afternoon in Ridgewood, N. J., and he has just consented to exhibit a new Moller organ in Hagerstown, Md., on May 7.

Obituary.

Sir John Stainer.

THE cables from London yesterday (Tuesday) announced the death of Sir John Stainer, the famous organist and composer. Stainer was born in London in 1840 and began his career as a choir boy in St. Paul's Cathedral. His golden jubilee as a musician was celebrated at St. Paul's in July, 1899. Stainer was among those knighted at the golden jubilee of Queen Victoria's coronation in 1887. His oratorio, "The Crucifixion," will be sung, as it always has been during Passion Week, in many of the American and English churches. His "Seven Fold Amen" is one of the most beautiful compositions written for the church the last century. His sacred writings cover a wide range and are deservedly popular. Stainer retired from the active direction of music at St. Paul's twelve years ago on account of failing eyesight, but he never relinquished his interest. For a time he was organist at Magdalen College, Oxford University conferred upon him the degree of Mus. Doc.

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Good Friday Afternoon at 4.

STAINER'S "Crucifixion" will be sung by the Marble Collegiate Choral Society, under the direction of Richard T. Percy, assisted by the quartet of the church, as soloists, and Clarence E. Reynolds, organist.

Easter Sunday Morning at 11.

Organ—
Offertoire in E minor.....Deplantay
Meditation.....Arnaldo Galliera
Overture in F.....Wolstenholme
Anthems—
Behold, Ye Despisers.....Parker
Shout, Ye High Heavens.....Chadwick
Carol, Easter Skies Are Blooming Bright.....Field
Gloria in Excelsis in F.....Tours
Offertory solo (soprano), Be of Good Comfort.....Cowan

Easter Sunday Evening at 8.

Organ—
Organ Hymn.....Piutti
Romanze in D flat.....Lemare
Marche Pontificale.....De la Tombelle
Anthems—
Fear Not, O Israel.....Spicker
O Lord, I Will Exalt Thee.....Parker
Ye Sons and Daughters.....Burdett
I Will Go Unto the Altar.....Harris
Offertory solo (bass), Resurrection.....Shelley
Triple quartet choir with following soloists: Mrs. Etta M. Orchard, soprano; Mrs. Isabelle Bouton, contralto; E. J. Beach, tenor; Dr. Carl E. Dufft, bass; Richard T. Percy, organist and director. The choral society will assist at both services.

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IT was everything the advertisement had said—select neighborhood, five large, light rooms and tiled bathroom; steam heat, electric elevator, butler's pantry, laundry and steam driers. The two visitors, however, did not wax enthusiastic, and the elevator boy, who was showing the flat with the patient, far-away look common to those who have to deal with home hunters, had mentally dismissed them as "a couple more blanked women amosin' themselves."

But suddenly there was a diversion. From some point near at hand there came the sound of a voice—a voice of amazing richness:

"De miei bollenti spiriti, il giovanni le ardore—"

It thrilled, and the women—who were evidently mother and daughter—gasped.

"Who—what is that?" asked the elder.

"That's Scener Boccalini practicin', mum," replied the elevator boy. "He's got the next flat to this."

The effect of this announcement on the visitors was described by the elevator boy to the night elevator boy that same evening as "flabbergasting." They drew aside to a corner of the room and engaged in agitated whisperings.

"Greatest tenor living next to De Reszke; chance never occur again; you'll learn how to place your voice; perhaps even get to know him."

These were some of the arguments that the elevator boy overheard. Meanwhile there appeared on his face a grin that could only be described as sardonic. But the women did not see that.

"Where did you say the agent was?" at length inquired the elder woman. "Oh, Kemp & Ketchum. Well. Don't you think they would reduce the rent \$5? Oh, well, we'll go and see them."

Within two hours the mother and daughter had rented that flat.

They were installed in the flat, and were eagerly waiting again to listen to that wonderful voice. They waited all the evening, but only heard a young woman upstairs trying to sing "The Palms," with an accompaniment of one finger.

"Why. How silly, Ethel," at length exclaimed Ethel's mother, who had been reading the paper. "Signor Boccalini's singing to-night at Carnegie Hall." So they went to bed.

At about 2 a. m. they were awakened. It was the voice again:

"Oh, mio suspiro, oh, palpito
Diletto del cor mio!
Le mie colle tue lagrime
Confonder-r-r-re degg' io—"

The listeners were enchanted, and the spell was not soon removed. In fact, it continued for three hours, and included selections from "La Traviata," "Otello," "Romeo et Juliette," and "Tannhäuser."

The new tenants were a little sleepy in the morning, but as enthusiastic as ever. Signor Boccalini was not heard from until noon, when his rising was signalized by the "Parigi, O Cara," given with great force. He then remained silent until a little after midnight, when he went through the entire tenor part of "Aida," and finished with

a selection from "The Bohemian Girl." He was evidently catholic in his tastes.

The following night there was trouble in the famous tenor's apartment. A friend had called on him early in the evening, and soon afterward a strong smell of garlic permeated the entire floor. The signor and his friend afterward went out, and the signor returned alone at 3 a. m. He appeared to be ill, judging from groans and sounds of anger that were heard in his rooms. Once he shouted "Infamia!" and then appeared to be overcome by a fit of hysterical weeping. Next he seemed to be engaged in smashing all his crockery and glassware, and then, after pacing his flat heavily for twenty minutes, subsided into silence.

The elevator boy stated the next morning that there was nothing alarming nor unusual in these manifestations.

Nightly concerts, interrupted occasionally by one of the remarkable attacks described, went on for three weeks, and then Ethel and Ethel's mother both discovered that it was necessary to consult the family physician. The latter told them that they appeared not to be getting a sufficient amount of rest. After many confabulations and much screwing up of courage, they determined to beg the signor to put a time limit on his practicing. The request was sent in the form of a most politely worded note, but it was not received in the same spirit.

"What!" the two women heard its recipient shout. "You tell them I moost sing. What they tink? They tink an artist be quiet for them?"

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